

# *The* Speech Teacher

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# The SPEECH TEACHER

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## A SYMPOSIUM ON SPEECH FOR ELEMENTARY SCHOOLS

### I. A CONTEMPORARY VIEW OF ELEMENTARY SPEECH EDUCATION

Marcella Oberle

EXPERTS in the humanities in general and speech people in particular are painfully aware that the era of math and science is upon us. Its arrival came just as we had begun to emerge from the defensive position that speech education in the elementary school, except for speech correction, was an unimportant adjunct of the curriculum. A small but ever increasing number of departments of education had begun to require or encourage courses in speech improvement, storytelling and creative

dramatics, and occasionally in discussion and group dynamics in addition to a first course in speech. Teachers had begun to request and to attend inservice training workshops and conferences. In 1959 the United States Department of Health, Education, and Welfare announced two forthcoming publications which would be distributed to thousands of elementary teachers.<sup>1</sup> In addition, the department was represented at the 1959 annual Children's Theatre Conference by Dr. Mayo Bryce, Specialist in Fine Arts Education.

General elementary school teachers were beginning to see the merits of utilizing the speech arts and activities to motivate and to enrich their classrooms. Experiences offered by creative dramatics, interpretation of poetry and narrative prose, public speaking, dis-

EDITOR'S NOTE: This series of articles attempts to present some emphasis and help in the vital area of speech education—the elementary school. We must realize the need not only for remedial work in speech at this level, but also for the work in general and creative speech skills. They should be identified and taught at an early age so that all children have the benefit of their rich contributions as a foundation for further training in speech, as well as for their immediate use in the development of all pupils.

Marcella Oberle is Assistant Professor of Speech and Drama at Los Angeles State College, where she teaches "Speech and Dramatic Activities in Elementary Schools." Formerly Instructor in Speech Education at Northwestern University, she was also Secretary-Treasurer of the Illinois Speech Association. She is secretary of the SAA Elementary Interest Group.

<sup>1</sup> Eleanor Chase York and Mayo Bryce, *Creative Dramatics, Elementary Schools Section* Selected References No. 31 (Washington: U. S. Department of Health, Education and Welfare, Office of Education, 1959); Winifred Ward, *Drama with and for Children* (Washington: U. S. Department of Health, Education and Welfare, Office of Education, 1960).

cussion, and parliamentary procedure, to name only some of the available activities, began to find their way into the organization and planning of the good, creative teacher. Less and less were those in speech who were interested in teacher education, forced to crusade for this kind of training. More and more were they shifting their emphasis to supply the information concerning speech activities that teachers were seeking. The progress was slow, but sure.

With the launching of the first sputnik, however, the nation had a dramatic preview of what we feared our position in the world might become. Evaluators of elementary education urged strongly that we reorganize our thinking and our curricula to meet head-on this challenge to our security. Their advice, by and large, was to focus on the content areas related to the technological age.

The question is: are they correct in their diagnosis? Obviously speech educators are as concerned with personal and national safety as are educators in other fields. Are we wrong then in assuming that speech education for the elementary school child will better equip him for the role of a free citizen in a free society and teach him to cope with problems generated in an atmosphere of cold war?

Speech educators have attempted, from the platform and in the professional literature, to assay the worth of the field in the light of the times. They have made an excellent case for the continuation of the type of education that will assist in making an individual a more articulate, reasonable being and/or a more creative, imaginative one. The sad truth is, however, that much of what has been said and written has been directed to a sympathetic audience of fellow speech teachers. As so often happens, we merely talk to ourselves.

It is, of course, imperative that those in speech vitally concerned with elementary speech education continue to express these principles. It is their knowledge and belief that will exercise leadership in disseminating such information. It is equally important, however, lest we stand accused of speaking from a biased point of view, for our cause also to be advocated by leaders in the fields of education and the liberal arts. This is a simpler task than it might appear. Educators who espouse the speech arts—or at least the kind of education that can be achieved through the speech arts—are speaking out. Perhaps we need to exercise some initiative in seeing that what they are saying is used as evidence to support our case.

It is indeed encouraging when a United States government official states publicly that we have spent too much time educating only the intellectual half of ourselves and vigorously supports education of the emotions by providing children with aesthetic experiences, because, in his opinion, this is the best possible way to achieve such education. The significance should not be overlooked when he states that teachers need more training in the arts and asks that people trained in the creative dramatic arts assume leadership for such education by writing, demonstrating, and engaging in research.<sup>2</sup>

One of the most remarkable commentaries on contemporary elementary education can be found in the writings associated with the 1960 White House Conference on Children and Youth. The recommendations summarizing the work of the conference and the resolutions passed by the delegation should be read by every speech educator. In

<sup>2</sup> Excerpt from a speech by Dr. Mayo Bryce to Children's Theatre Conference August 29, 1959, cited by Marcella Oberle, "The CTC at Michigan City," *American Educational Theatre Journal*, XI (December, 1959), p. 302.

this significant document are embodied the opinions of seven thousand qualified persons representing all professions whose common denominator was the desire to decide, if possible, what is best for our children and teenagers. At the end of their search they united to support the premise that children and young people do need the kind of educational experiences that can be derived through the use of creative speech activities. In recommendation after recommendation an underlying theme appears: "That the curriculum provide opportunities for the student to develop [1] knowledge, understanding and appreciation of the fine and practical arts; the humanities and the natural, physical and social sciences; [2] a healthy and realistic concept of self; [3] ability to analyze critically and constructively; [4] constructive civic attitudes and skills; [5] interests, attitudes, and appreciations basic to the worthy use of leisure time; [6] character, discipline, responsibility and a commitment to spiritual, ethical and moral values;"<sup>3</sup> that it include "greater emphasis on the humanities [and] an expanded program in music and art to encourage creativity;<sup>4</sup> that more emphasis be placed on cultural activities to provide children and youth with creative outlets and increase their appreciation of beauty and their interest in the arts."<sup>5</sup>

More specifically related directly to speech is the recommendation "that all schools make special provisions for the education of the gifted, talented and creative student including opportunities for intellectual freedom, individual inquiry, decision making, critical analysis, concept formation, originality,

creativity and communication;"<sup>6</sup> and "that public and voluntary agencies, schools, colleges and communities provide all children and youth with opportunities for participation in creative dramatics, creative writing, and dramatic production under qualified leadership to develop their talents and give them a basic understanding and critical appreciation of the theatre arts."<sup>7</sup>

Other recommendations relevant to the speech field on all levels and passed unanimously by the Mass Media Forum call for the upgrading of radio and television programs, programs in drama appreciation in schools and religious institutions, greater emphasis on truth and artistry in production, greater use of mass media to disseminate critiques on films and plays, greater public support for good quality high school and college theatre, greater cooperation from leaders in the professional theatre in promoting good theatre for children and youth, expanded community theatre efforts to permit children and youth to share and develop their talents, and more research to determine the impact of theatre on children and youth and how it can be used to develop talents, character and responsibility.<sup>8</sup>

The impact of these recommendations should not escape us. As Richard C. Johnson, AETA Chairman and delegate to the conference, states, "... never before have we had this kind of support on so high a level. We are now in a position to make authoritative proposals to school, church, and community leaders. The prestige value of the White House Conference on Children and Youth stands behind our still, small

<sup>3</sup> *Recommendations* Golden Anniversary White House Conference on Children and Youth No. 137 (Washington: Government Printing Office, 1960) p. 18.

<sup>4</sup> *Recommendations* No. 138, p. 19.

<sup>5</sup> *Recommendations* No. 298, p. 36.

<sup>6</sup> *Recommendations* No. 165, p. 23.

<sup>7</sup> *Recommendations* No. 313, p. 38.

<sup>8</sup> Memorandum from Richard C. Johnson, Barrington, Illinois High School, AETA Chairman and delegate to WHC, to State Children's Theatre Chairman for WHC April 21, 1960.

voices. I think we are now in a position to turn up the volume."<sup>9</sup>

It is only to pursue the obvious to point out to speech experts that public speaking, discussion, debate, interpretation and drama are among the best tools available for acquiring the knowledge, appreciations, attitudes, and values so specifically indicated as an inherent part of education. If an explanation is needed to clarify the link existing between the contributions of the field of speech and the acquisition of such education, it should now be easier for us to establish it.

Let us now take another look at the exponents of education for the Scientific Age. Are they wrong in their assumptions that math and science instruction is imperative for this nation to maintain its place as the leader of the free world? They are no more in error than are speech educators in their assumptions. Now that we as a nation have recovered from the initial shock of what the future might hold and we in speech have recovered from our defensive rebuttal, we should be in a position to move forward in the realization that the education of a child is a fusion of many aspects. Jerrold R. Zacharias, Professor of Physics at M. I. T., states emphatically that our educational system should not be redesigned to convert all students into scientists. In fact, he maintains that there are now, and will continue to be, as many graduating laboratory technicians and competent researchers in science as the country can use. What is sorely lacking, in his opinion, is the creative, imaginative approach. He asks that science be taught as the appreciation of literature is

taught, not to turn out whole generations of poets and critics, but because such insight is the heritage of the educated person. A child trained, not so much to follow a standard set of instructions in a laboratory experiment, but trained instead to know what it feels like to invent, to develop new ideas, to empathize, and to use his imagination is the one who will push the horizons of science out into the far reaches of space and dimension.<sup>10</sup> What better training ground, for example, than creative dramatics to instill such basic knowledge into the minds and emotions of children?

The educational philosophy of educating the whole child, and a child is more than a mind and a body, but a complicated sensory and emotional mechanism as well, has about achieved universal acceptance. As the second half of the twentieth century gets under way, speech educators must do two things. First of all, we must seize on the opportunity of the moment and finish dispelling the latent fear that speech activities are somehow unimportant activities—that no matter how well intentioned speech teachers may be, their field is a frill and their product is as likely to result in self aggrandisement as self realization. Secondly, we must assume initiative for explaining what we already know, that we have a unique contribution to make in the intellectual and emotional development of children. Leaders in education may be more ready to listen to us today than at any previous time in the past fifty years. We must not falter in our responsibility to be heard.

<sup>10</sup> Jerrold R. Zacharias, "The Age of Science," *The Nation's Children*, Ed. Eli Ginzberg Prepared for 1960 WHC (New York: Columbia University Press, 1960), pp. 93-115.

<sup>9</sup> Johnson.

## II. THE IMPORTANCE OF THE CLASSROOM TEACHER IN MEETING THE SPEECH NEEDS OF CHILDREN IN THE ELEMENTARY SCHOOL

Robert H. English

MODERN educators, with the assistance of psychology, have concerned themselves with the problem of children's needs. They have attempted to structure an educational program that would be beneficial in assisting children in meeting their basic needs. Educators have reasoned that the basic needs of children are:

Appropriate food and liquid in proper amount  
Clothing and shelter to maintain proper temperature and good air

Regular and adequate elimination

Rhythm of activity and rest (which includes more than recesses and a night's sleep)

*Maintaining a sense of personal worth*

Security

Success

Recognition

Sympathetic understanding

Acceptance, as he is, with respect

Status with his peers

Increasing self direction

Contact and harmony with reality

Adventure

*Social Contribution*

Opportunity to work in we-relationship

Responsibility for his group through democratic processes<sup>1</sup>

We are told that these needs must "become an essential factor in determining all practices and procedures." This writer submits that children have certain "speech needs" which, in part, help them to a realization of their basic

needs. Such needs may be briefly stated as: 1. Early, well planned speech instruction; 2. clarity of utterance; 3. skill in expressing thoughts; 4. skill in manipulating the vocal mechanism; 5. skill in critical listening.

The purpose of the present discussion is to emphasize the importance of the classroom teacher in meeting the "speech needs" of children in the elementary school. We shall be concerned primarily with the growing importance of speech in a modern society and the necessity of developing speech skills through a well planned, speech improvement program.

Authorities in the field of speech, communications, psychology and human relations stress the importance of speech, as an integral part of language, to the individual living in our time. Typical of this point of view is the statement by Van Riper and Butler.

The need to express ourselves adequately is of paramount importance in this most vocal of worlds. The strong, silent individual might have made an excellent caveman, but even the rare caveman of today need to be anything but silent. Psychologists have shown that we win and lose jobs, not on how little or how much we know, but rather on how well we are able to "sell" ourselves and our talents. The ability to think aloud has become an economic necessity.<sup>2</sup>

One need not rely upon the statements of technical literature to realize

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<sup>1</sup> J. Murray Lee and Dorris May Lee. *The Child and His Curriculum* (New York, 1950), pp. 14-15.

<sup>2</sup> Charles Van Riper and Kathrine G. Butler. *Speech In the Elementary Classroom*. (New York, 1955), p. 3.

the importance of speech in the life of the modern individual. The telephone, radio, motion pictures and, more recently, television have served to place speech in the "spotlight." Speech, as a media of communication and a means of adjustment, occupies a more prominent position in the lives of men today than at any other period in history. The advent of new discoveries in communications and transportation shall serve to make speech of even greater importance. Educators with foresight have been encouraging an emphasis upon speech education and foreign language that extends down into the primary grades of the elementary school. This writer does not wish to minimize the need for early instruction in the foreign languages but he does feel that a stronger, more adequately planned instruction in the "native tongue" should precede instruction in a foreign language.

Thus far we have been concerned with only one facet of the importance of speech in the lives of modern men. Initial steps in the era of space travel have been revealed recently with dramatic suddenness and far reaching implications. Such a development has served to clarify and highlight the real need of education, particularly in the area of science. One must reflect that the language in which the education is to be "couched" must also be emphasized. A consideration of a statement by Anderson in a recent publication will serve to explain the import of this contention.

In the classroom it is through his understanding of spoken language that the child gets much of his knowledge, especially during his earlier years, and through this understanding he is able to co-operate with others and function as a successful pupil in the learning situation. It is through his speech skill that he is able to demonstrate his knowledge. . . . It is also largely through the child's oral expression that the teacher forms her judgments of

his learning progress . . . his adequacy or inadequacy in speech may profoundly affect not only his attitudes toward others and his relations with them but his attitudes toward himself as well.<sup>3</sup>

Children today, as we have noted here, have greater need for communication skills, particularly in the area of spoken language, than children of generations past. The "speech needs" of all children, as well as the special needs of children with speech problems, should be of paramount importance to our entire society and particularly to our educators.

Present efforts in meeting the "speech needs" of children have presented a number of problems; chief among these are problems concerning the speech therapist and the classroom teacher. According to most authorities in the field of speech correction there is a shortage of trained speech therapists and as near as they can determine, the shortage will be permanent. Such specialists now, as in the future, are found largely in metropolitan areas where there is a concentration of speech problems. Very frequently they are overloaded with minor articulatory and voice cases and, therefore, they are forced to provide limited service with doubtful results for some cases. As a partial solution to their over-load many therapists visit the regular classroom with some form of speech improvement. This allows them to drop minor speech problems and concentrate on the more severe cases. It should be pointed out that *the visitations of a speech therapist to a classroom does not obviate the necessity of assistance from the classroom teacher in conducting a speech program.* It serves to emphasize the need of cooperation between therapist and teacher.

In isolated areas, where the popula-

<sup>3</sup> Virgil A. Anderson, *Improving the Child's Speech.* (New York, 1954), p. 11.

tion is sparsely concentrated, it may not be feasible geographically or financially to provide corrective speech services in the public schools. Thus, if children in these areas are to receive assistance the classroom teacher must provide service for minor problems, referring the more serious cases to the nearest speech clinic. This problem was realized and met in the State of Oregon several years past. Regional Speech Centers were set-up throughout the state to handle severe cases; and an intensified instructional program for teachers was inaugurated to equip them with the knowledges and skills necessary to locate and refer severe cases to the Regional Centers and to handle the minor problems in the classrooms. In Oregon, as elsewhere, there is a need to go a step further and that is to assist the classroom teacher in integrating and correlating speech activities with the several other subjects. Such integrated and correlated activities should be of a nature so as to benefit all children in a given classroom while it aids the speech handicapped child. Emphasis will have to be placed upon speech improvement. The responsibility for such a program, in urban and rural areas alike, logically belongs to the classroom teacher. Authorities in the fields of education and speech support this view. Sandin, in a speech before a group of educators, stated:

... I think we should be more interested in focusing the spotlight on what the classroom teacher can do for boys and girls rather than on the problems of the speech specialist, the superintendent, or the college. Boys and girls live a good share of the day under the guidance of the classroom teacher, and thus it is here that we have the greatest possibility for building oral communications ability. My major concern, therefore, is "How can we help classroom teachers in the task of building desirable and effective oral communication skills?" I expect the classroom teacher might ask "How

do we organize and plan for teaching speech skills?"<sup>4</sup>

Anderson writes:

... the classroom teacher enjoys a position of strategic importance with respect to the speech education of her pupils and thereby acquires a responsibility for their speech welfare—a responsibility that cannot be wholly or successfully delegated, even to the special teacher.<sup>5</sup>

Van Riper and Butler reflect the same view:

... It is being realized that speech improvement practices and procedures should not be the sole property of the speech teacher or the speech correctionist in the public schools. All children will benefit from some phase of speech improvement, and it is the classroom teacher who is acutely aware of the need for this type of instruction ... so the basic responsibility remains with the classroom teacher.<sup>6</sup>

Thus the primary responsibility for a planned speech program should rest with the classroom teacher. If there is a speech therapist in a school system he should not feel relieved of the responsibility of inaugurating, coordinating and acting as a resource person.

The major problem concerning the classroom teacher operating a speech improvement program in order to meet the "speech needs" of children centers upon the teacher's training and experience in conducting such activities. Some elementary teachers are well prepared and daily conduct well planned speech activities that are nicely correlated and integrated with the other subject matter areas. On the other hand, there are a large number of elementary teachers, as evidenced by this writer's experience, who feel unqualified to approach such a program unassisted. This seems to have been Sandin's observation when work-

<sup>4</sup> A. A. Sandin, "Obstacles Which Hinder the Development of More Effective Speech Education Programs," Associate Professor of Education, University of Oregon. (Unpublished Speech) 1952. p. 4.

<sup>5</sup> Anderson, *op. cit.*, p. 9.

<sup>6</sup> Van Riper and Butler, *op. cit.*, p. 5 and 7.

ing in the elementary schools, for he has stated:

The traditional organization of the common elementary school classroom day doesn't demand much oral communicating ability. Kids are screwed to the floor in an attempt to isolate, assignments are communicated via a chalkboard; and most of a pupil's school time is spent in writing, reading, listening, answering a question, and keeping quiet. Thus pupils do not feel much need for organizing their thinking to express self, for the ability to tell a personal experience effectively and interestingly in order to illustrate a point, for the ability to give clear directions of announcements, the ability to participate in group discussions or to present thought for the consideration of others, for the ability to enunciate clearly, and other skills. Even reports are likely to be a reading of written notes copied from an encyclopedia rather than an organization of information from many sources presented informally and interestingly.

In addition, organizing learning experiences around subjects has not facilitated acquiring those skills which are in most demand in daily living. Where do we see speech in the usual elementary teacher's program write-up and if it isn't there, do we take the time to emphasize it and teach speech skills? I doubt it.<sup>7</sup>

The solution to the problem of the speech therapist is beyond the scope of the present discussion. A possible solution to the speech therapist's problem has been considered elsewhere by this writer.<sup>8</sup>

The solution to the problem of the classroom teacher meeting the "speech needs" of children rests with the classroom teacher, the public school administration and the teacher training institutions.

The teacher's first responsibility is to recognize the importance of meeting the "speech needs" of her children. Once

she has accepted the challenge she must assess her training and experience to determine her capacity for conducting a planned speech program. Next, she should prepare herself for the activity through a self-study program, in-service-training program or a college course. She should, now, be prepared to develop objectives and lesson plans that will assist her in the inauguration of a speech program integrated and correlated with the several other subjects.

The school administrators can do two things: (1) hire a speech therapist if their district is of sufficient size to provide such service; and (2) provide inservice training programs for their teachers. Where there are several small districts adjacent to one another they can combine resources and provide both a therapist and in-service-training programs for their teaching staffs.

The teacher training institutions can provide courses on the graduate and undergraduate level to meet the needs of teachers in the field and the students preparing to enter the field. They can also offer to conduct in-service-training programs for districts without speech therapy personnel.

In solving the problem teachers and administrators should bear in mind that the presence of a speech specialist *does* serve to facilitate, enhance, enrich and dramatize speech improvement, but it must be explained that the type of speech improvement program advocated here does not require the services of a speech specialist. The procedures for teaching the sounds and the activities for motivating the practice of the sounds can be handled satisfactorily by the classroom teacher as an integrated and coordinated part of her usual classroom activities. *The main issue is that speech not be taught as incidental to classroom instruction but as an integral part of that instruction. Good speech*

<sup>7</sup> Sandin, *op. cit.*, p. 1-2.

<sup>8</sup> Robert H. English, "Speech Therapy and Speech Improvement," *Western Speech*. (Fall, 1957), 21: 211-215.

———, "Speech Improvement for the Speech Therapist." (Mimeographed Brochure) Portland Extension Center, General Extension Division, Oregon State System of Higher Education, Portland, Oregon, Nov. 5, 1957.

instruction should be taught as speech first and then integrated with reading, writing, social studies, hygiene, or health, art and music.<sup>9</sup> "Show and tell," "Talking Time" and the use of class officers is not enough. Unless good speech habits are taught at the primary, intermediate and upper grade levels by observation, admonition and example, purpose and method then they might just as well not be taught at all.

The teacher, in setting up a speech improvement program, should follow at least five steps:

1. Determine the specific speech needs of her pupils.
2. Develop a definition, scope and purpose for the program consonant with the pupil needs.
3. Develop lesson plans that will reflect the purposes or goals.

<sup>9</sup> Anderson, *op. cit.*, p. 299-319. Van Riper and Butler, *op. cit.*, p. 13-38.

4. Develop a methods or materials file.
5. Present an example of good speech and poise for pupils to follow.

In the present discussion we have emphasized the "speech needs" of children and the importance of the classroom teacher in meeting those needs. We have examined modern society's demand upon individual communication; the problems of speech therapists and classroom teachers in meeting the "speech needs" of children; and the responsibility of school administrators and teacher training institutions in helping to solve the problems of meeting the "speech needs" of children.

Whatever the course of action, the teacher's duties should not be increased. Speech must and should be integrated and correlated with the other subjects without incidental and unplanned treatment.

### III. NEEDED: ADEQUATE SPEECH TRAINING FOR ELEMENTARY EDUCATION MAJORS

Julia C. Piquette

UNLIKE the secondary school where speech education should be primarily in the hands of the "specialist" in speech, the program of speech education in the elementary school is, and should be primarily, the concern of the classroom teacher. It is the classroom teacher who serves as the model of speech habits and correlates the language skills with all the other skills and activities that make up the elementary school curriculum. Although her efforts are supplemented by special teachers in art, health education, music, and—in some schools—science, the major responsibility lies with the classroom teacher. Knowing this, the curriculum planners of colleges and departments of education see to it that their graduates have had courses in art, English, geography, health education, mathematics, music, and the natural and social sciences, as well as the so-called professional education courses. But herein lies the lack.

For although the elementary school teacher—particularly the primary grade teacher—is almost totally dependent upon her own speech skill and the speech skill of her students to communicate information and concepts, it is this aspect—speech education or training—which receives the least amount of attention in the process of teacher preparation.

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A check of catalogues from colleges and departments of education representing four geographic areas of the United States revealed that required hours in the field of speech ranged from no required hours to nine hours, with two to four hours the average requirement. Only one school required nine hours. Where two courses in speech are requirements of the elementary education major, there seems to be little uniformity for the second course. The first course is generally of a fundamentals type, but the second ranges from discussion methods to play production or speech correction. Compare the speech requirement to that of other disciplines in this typical curriculum.

Communication Skills .....	6
Composition .....	3
Speech .....	3
Humanities .....	27
Literature .....	12
Art .....	3-6
Music .....	6-9
Natural Sciences .....	27
Math .....	6
Geography .....	6
Science .....	15
Social Sciences .....	18
Health Education .....	6
Professional Education	
(Including student teaching) .....	36
Electives .....	10
Total: 130 sem. hrs.	

When the writer joined the faculty of the State College of Education at Buffalo, six hours of speech were required for majors in elementary education. The freshman course consisted of voice and diction and speech funda-

mentals. The second course was taken concurrently with junior participation and included such areas as choric interpretation, discussion, story dramatization, and story telling. Four years ago a curriculum re-organization occurred to make room for a core of general education courses. At that time speech was dropped from the curriculum and became a segment of the six-hour course in Effective Communication which is supposed to include the four communication skills but in reality emphasizes writing and speaking. However, since only five of the eighteen instructors teaching the course have had any training in speech, writing is receiving the major emphasis in the majority of the sections.

During the past two years, an increasing number of complaints concerning the speech inadequacy of the student teachers have been voiced by supervisors and critic teachers. The Director of the Division of Elementary and Secondary Education is gravely concerned about the lack of speech emphasis and feels that a re-evaluation of the existing curriculum should be made.

If the classroom teacher is to be an effective model for language proficiency, she must have a sufficient background in speech education so that her own speech is as effective as possible, so that she is aware of the speech habits and needs of the children in her classroom, so that she can cooperate successfully with the speech correctionist and so that she can use to the best possible advantage the speech areas which will stimulate and enrich the learning process.

Thus the practical goal for speech education as a part of teacher preparation should be nine required hours instead of two or three required hours. Based on a knowledge of the situation here and on conversations with graduates of this college and other colleges of education, the following distribution of hours is suggested:

Three hours of Basic Speech in which the emphasis would be on the development of good personal speech habits.

Three hours of an omnibus type course in which the student would be helped to develop and utilize the techniques of discussion, choric interpretation, story telling, story dramatization, and oral interpretation.

Three hours of either Creative Dramatics, Oral Interpretation, or Speech Correction for the Classroom Teacher.

Good speech habits must be learned early in life, but the effectiveness of speech education in the elementary school is necessarily dependent upon the classroom teacher. For even if there is a speech specialist (aside from the correctionist) available, the specialist is there to guide and correlate rather than to teach directly. In turn the classroom teacher is dependent, for the most part, on the college curriculum. Hence our energies should be directed toward enlightening state and college curriculum planners in the need for stronger programs of speech education. To do this we must go beyond discussing the problem among ourselves and begin to speak to the people responsible for the preparation of our elementary school teachers. Only when we convince them of the need for better speech education will speech and its counterpart, listening, receive equal emphasis with writing and reading.

## IV. THE ROLE OF THE SPEECH THERAPIST IN THE SPEECH IMPROVEMENT PROGRAM

Ruth Beckey Irwin

**S**CHOOL administrators are becoming increasingly aware of the desirability of good speech for all children. In many instances, the speech therapist is expected to give guidance and instruction in speech improvement. Much controversy has arisen in regard to speech improvement. It is not the function of this paper to argue the merits of speech improvement for all children. The writer concedes that every child in the public schools has a right to the best speech of which he is capable. The thesis to be developed concerns the role of the speech therapist in the total speech education program of the school.

### *Speech Education*

Speech education refers to a program which will develop the verbal communicative skills of all children from the

The speech education program may include these activities: clinical procedures in speech and hearing therapy, dramatics, discussion, conversation, talks, oral reading, listening, debate, radio, and television. The complete speech program provides for a systematic development of adequacy in the fundamental processes as well as prevents undesirable habits. Opportunities for improvement of skills are provided for all children.

An adequate program in speech education provides for (1) the child with speech problems, (2) the child with "near normal" or "normal" speech, and (3) the child with talented speech abilities. The speech needs and abilities of school children may be compared to a grade curve as illustrated in Figure 1.

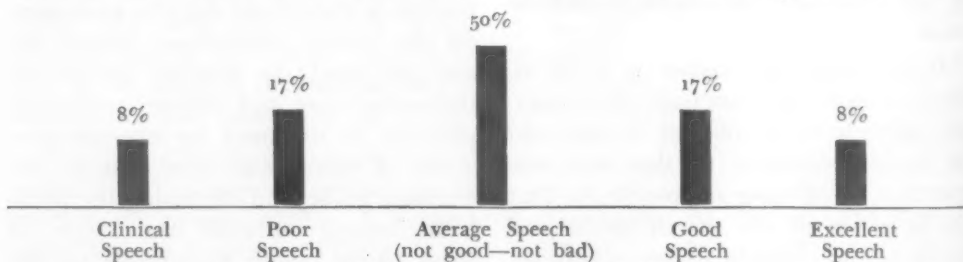


FIGURE 1. Curve of Speech Needs and Abilities

kindergarten through the twelfth grade. These skills include the abilities (1) to hear speech, (2) to use language effectively, (3) to articulate intelligibly, (4) to adjust to speaking situations and (5) to use voice adequately.

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Approximately 8 per cent of all school children may be expected to have speech problems serious enough to need the services of a qualified speech therapist. Roughly, 17 per cent of the children have speech and vocal inadequacies. At the other end of the curve, very few children are found to have excellent speech. For the vast majority in the middle group, some form of speech

education is desirable if the child is to make the most use of his abilities—an educational aim. Even the gifted child must be able to use speech effectively if he makes the most of his education.

### *Speech Rehabilitation*

Speech therapy is a vital part of the total speech education program, although less than 10 per cent of all children are usually involved. Speech rehabilitation refers to the treatment of consistent deviations from the normal. Through a program of speech rehabilitation, attempts are made to improve or eliminate undesirable attitudes toward speaking and unfavorable speech or vocal patterns which may call attention to the speakers, interfere with his intelligibility or cause him to appear maladjusted. Speech rehabilitation is the area of the speech education program which falls within the province of the speech therapist.

### *Speech Improvement*

*Speech Improvement* may have different meanings, according to the background and interests of the teacher. Speech improvement might refer to any kind of speech activity in the sense that carefully planned speech participation tends to improve the speech of the participant. However, for the purposes of this discussion, *speech improvement* refers to the treatment of speech and vocal differences within the range of acceptability. The problems demanding speech improvement are not as complex or difficult to change as the speech disorders handled by the speech therapist.

A speech improvement program may provide opportunities for all children to improve (1) general speech intelligibility, (2) production of individual sounds, (3) attitudes toward all speaking situations, (4) insight into own speech habits and those of others, and (5) vocal quality and flexibility.

### *Speech Improvement or Speech Rehabilitation?*

In practice, the separation of children needing only speech improvement in the classroom from those children who need speech rehabilitation is difficult. Since the classroom teacher is not often skilled in speech-improvement techniques, the speech therapist may enroll many children in speech therapy who should participate in speech activities in the classroom. It is often estimated that 10 per cent of the school children need speech therapy. This is particularly true if the teacher has no training in speech techniques. However, if the classroom teacher has had courses in speech which enable her to apply speech-improvement techniques, the therapist can easily limit her case load to the 5 per cent of the children with the most serious problems.

In order to take care of this borderline group of children (Poor Speech, 17 per cent, Figure 1), the speech therapist is often pressed to crowd her already overloaded case load. In addition to receiving pressures to help with these children who could respond to speech-improvement techniques in the classroom, the speech therapist is often asked to assist in the total speech-education program for all children.

### *Speech Therapist Helps with Speech Improvement*

The therapist may be asked to conduct speech improvement for all children in the lower grades. In one school, the speech therapist conducted a thirty-minute weekly lesson in each of the sixteen first grades. The regular teacher remained in the classroom to observe the improvement work and was provided with materials and suggestions to follow up the particular lesson with daily ten or fifteen minute speech lessons. The purpose of the first grade speech improvement program was to

make all of the children aware of good speech and to instruct them in the accurate production of the various consonant sounds. The speech therapist in this particular school gave remedial instruction following examination to all children in grades two through six referred to her by the principal, classroom teacher, psychologist, or school nurse. Only one thirty-minute session was held each week for these children who were treated in groups of no more than six.

In another public school situation, each therapist was also expected to participate in a speech-education program. Not only was the therapist expected to assist with speech-improvement activities which encouraged intelligibility of speech production but she was expected to help the teacher with such activities as choral reading, dramatics, public speaking, and debate.

In a large state with rural populations, the state handbook for school administrators indicated that "Approximately one-fourth of the speech correctionist's time is spent in the development and supervision of the speech improvement program in the first two grades." In this particular state, five regional centers are operating in connection with state universities for providing services to public schools which need help. In-service extension classes are also given to classroom teachers on how to handle problems in classroom.

It is obvious from these few examples that the speech therapist could become so involved in a total speech education program that he would not have adequate time to devote to the clinically handicapped child for whom he is specifically trained.

#### *Main Responsibility of Therapist—Speech Therapy*

In Illinois and Ohio, some attempt is made to restrict the major activities

of the therapist to the rehabilitation of speech.

According to a statement issued by the Illinois State Department of Public Instruction "... the first responsibility of the speech correction teacher should be therapy. However, he is not to be restricted from assuming some responsibility as a consultant in a speech improvement program. He may coordinate the school's resources for this purpose, as well as for the more specific purpose of speech correction. . . . His concern for the speech improvement program results in a two-way orientation. The schools will come to a better understanding of the speech correction service, and thus it will become integrated with the rest of the school program. The speech correctionist, then, may motivate and give impetus to a speech improvement program, but he is not responsible for conducting it." (1)

In a bulletin issued by the Ohio State Department of Education this statement occurs, "At the present time, the therapist under the state program cannot be expected to do actual speech improvement or to conduct extensive speech education activities in the classroom. Suggestions may be made to the classroom teacher regarding speech activities which supplement the speech rehabilitation program." (3)

Both statements published in the Illinois and Ohio bulletins resulted from conferences of committee members representing public schools and colleges. The conferences in both states arose from the need for the definition of the role of the speech therapist in the speech-improvement program.

#### *Need for Speech Education—Whose Job?*

The pressure from school administrators and classroom teachers for speech education points up the need for such

services. Probably no one in the field of speech therapy will deny the value of a speech education program for all children. The question is: how is it to be accomplished and by whom?

Upon the examination of the training of speech therapists and the classroom teachers, it is evident that many of them are not prepared to conduct a speech-improvement program for all children in a classroom situation. Even though the speech therapist may be qualified to conduct such a program, he does not have the time to do so and at the same time provide satisfactory services for the speech-handicapped children. Neither is it possible for a qualified therapist to give sufficient orientation to the teacher who has had no training in speech to do an adequate speech improvement program.

Many of the speech therapists are young and inexperienced. About 50 per cent of the therapists employed in Illinois are in their first or second year of teaching and their case loads are too heavy to permit even adequate time for consultations with teachers about the speech-handicapped children in the case load. Illinois is not the only state with a large number of inexperienced therapists. To add to their burden the task of a speech improvement program is not good administrative practice, it seems to this writer.

In addition to the lack of experience, very few therapists have had any training whatsoever in speech-improvement techniques for the classroom. They do know how to help the teacher with some "carry-over" ideas in the classroom, but they find the teaching of 30 or 40 children quite a different task from that involved in teaching small groups of children. The goals are different.

In a recent report issued by the U. S. Department of Health, Education and

Welfare on *Speech Correctionists: the Competencies They Need for the Work They do*, (2) the competency of conducting speech improvement functions in the classroom was not listed as a major competency needed by the speech therapist. Of the 120 therapists who supplied the data for the study, 40 had completed their specialized professional training before January, 1946, and 80 had completed their professional training since that date. Thirty-nine members indicated that they had had no experience as classroom teachers. The average percentage of time these 120 participating speech therapists were spending in the various functions were as follows: (1) speech correction, 84 per cent; (2) work with hard of hearing children, 6 per cent; (3) general speech improvement (choral speaking, dramatics, group discussion, and public speaking), 4 per cent; (5) classroom instruction in regular school subjects, 1 per cent; (6) supervision of other speech correctionists, 2 per cent; (7) other functions (pre-school children, parent groups, workshops or teachers, medical conferences, talks and community service), 3 per cent.

According to this report, a relatively small amount of time was being spent in actual speech improvement activities. The therapists trained in recent years probably do not have the general speech or education background that some of the older teachers may have. However, the specialized professional training of speech therapists during the years following 1940 has made the services for speech handicapped children much more valuable than those given by teachers without the specialized training. The teacher with a background of classroom teaching plus training in general speech with knowledge of speech improvement and rehabilitation techniques is probably the type of person to

handle the speech improvement program.

### *Role of Speech Therapist*

Any public-school speech therapist will admit that he has enough work to do without assuming the responsibilities for a speech-education program in a school system. However, the therapist will want to promote such a program insofar as it will supplement or enhance his efforts in the speech rehabilitation program. This means that he will (1) work with the classroom teacher to correlate speech rehabilitation with work done in the classroom, (2) conduct in-service speech training insofar as it supplements or aids the speech rehabilitation program (provided the therapist is trained and experienced), (3) encourage teachers to take extension or summer courses in voice and diction, speech correction, and speech improvement for the classroom teacher, (4) provide opportunity for the teacher to observe the therapist teach clinical speech classes, and (5) plan with the teacher, who is interested, specific lessons which will develop acceptable speech in the classroom.

To meet the challenge of the speech-education program, the speech therapist needs to be aware of its value and procedures necessary for the implementation of such a program. For this reason, some attention in the training centers should be given to the problem of speech education and improvement for

children . . . not so that the speech therapist will conduct it but so he can encourage and counsel wisely. It is the feeling of this writer that the schools need a speech education teacher to function as a demonstration teacher for the classroom teachers and to coordinate speech education activities. Many students majoring in speech would probably be interested in such a position if it were created.

In order to protect the services for the speech-handicapped children, the therapist needs to limit his activities to the speech rehabilitative aspect of the speech education program. This means, the therapist will assist in the development of a speech improvement program only insofar as it supplements or enhances speech rehabilitation of children in the clinical speech classes. Because he believes in Speech Education for all children, the therapist will do all he can to encourage the establishment of a speech education program with properly trained personnel.

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## V. THE ROLE OF STORYTELLING— A PRELIMINARY REPORT OF AN INVESTIGATION IN THE UNITED STATES

Rose L. Abernethy

THROUGHOUT the ages children and adults alike have been caught up in an imaginative whirl and have experienced satisfaction when they perceive a story well told. In the past the storyteller has been a central figure in the historical canvas of every civilization. He has been the transmitter relaying cultural heritage; he has been the commentator interpreting religious principles, the reporter broadcasting news, the authority imparting knowledge, the entertainer stimulating pleasurable responses. Before scientific discoveries and technological development, even before linguistic development, the storyteller was a "television set" unto himself, instructing, reporting, entertaining, and preserving customs.

Today storytelling is being viewed by audiences with interests channeled in special areas. Educators, librarians, recreation directors, social workers, members of volunteer agencies, professional performers, museum directors, television producers are focusing upon this medium of communication. These more specialized audiences, united by a common interest in children, recognize in storytelling a potential power to stimulate responses of value.

Educators and librarians, in particular, are manifesting their interests in

storytelling for children through publications and research, through courses of instruction, and through actual performances. Many children's librarians throughout the country are conducting story hours for children. Storytellers around the world gave recognition to this medium at a Story-telling Festival presented by the Children's Library Association at its annual conference in 1956. Even though observations made during the actual performances of teachers and librarians are germane to a report on storytelling, we shall limit this report to a discussion of the available literature and the courses of instruction. Specifically, this paper reports observations, made as the result of an investigation currently being conducted by the writer, pertaining to two questions: How is storytelling defined? To what extent is storytelling being taught today in colleges and universities?

First, let us briefly consider a general picture of the writing. Several books including stories and how to tell them to children come from American presses from 1891 to 1959. Storytelling is advocated as a speech activity in leading texts in the field of elementary education.<sup>1</sup> Research carried on in Graduate Schools of Library Science reveals the historical development of story hours in specific libraries. However, in June,

The writer, who is Associate Professor of Speech, State University of New York (New Paltz), shares the first results of her interesting research for her Ph.D., now in progress at Northwestern. Her M.A. was completed at Columbia University.

<sup>1</sup> See the unpubl. diss. (Northwestern, 1951) by John Pruis, "Study of Concepts Concerning General Speech Training in the Elementary School," p. 96.

1958 Dorothy T. Johnson's thesis submitted to the School of Library Science, Western Reserve University includes methods of integrating music with stories during story hours. Articles reporting library story hour procedures and storytelling principles appear in the *Library Journal* and the *Horn Book*. Stories for telling with suggested units appear in the *Grade Teacher*, the *Instructor*, and in *Childhood Education*. Issues of *Elementary English*, especially March, 1957, include noteworthy articles on storytelling. Booklets and pamphlets published independently as well as by the Association for Childhood Education, the National Recreation Association, the Viking Press, F. E. Compton Company present tips for storytellers. A resource unit, *Tall Tales and Tunes*, suggesting methods of using storytelling as a speech activity in the teaching of language arts is published in 1959 by the New York Education Department. For the most part the writing appears in education and library literature.

Let us now examine the literature to see how some writers define storytelling. As to a question of definition storytelling is generally referred to in the literature as a form of communication and as an art, folk art and creative art. In a booklet, *Stories to Tell to Children* published by Carnegie Library of Pittsburgh in 1921 storytelling is specifically designated as "... not the art of the stage; it demands dramatic interpretation, but should not overstep its boundaries and become acting" (p. 9). Katherine Dunlap Cather adds that "The problem of the narrator lies in making the most of the dramatic situations in which they [the tales] abound"<sup>2</sup> Eulalie Steinmetz calls storytelling "... a simple art with a storyteller acting

as its interpreter and its re-creator."<sup>3</sup> Margaret Martignoni says "... the storyteller is not an actor but rather the medium through which a story reaches its listeners."<sup>4</sup> Gudrun Thorne-Thomsen, noted storyteller from Norway who told stories in Chicago settlement houses in the early part of the century, believes "It is not I who am important; I am only the instrument through which the story talks. Sincerity and simplicity are most needed."<sup>5</sup> Storytelling as defined by the editor of *Horn Book*, X, in the "Story-Telling Number," 1934 is "The presentation of literature through the spoken voice, from memory, by a properly qualified person. . . . He must have the power to make his words live for his listener. But he must see himself as a vehicle for his story . . . not that his own personality shall be presented, and he shall himself come between the story and the listener. . . ." (p. 30). On the other hand, Herman Horne points out that "The personality of the story-teller must shine through the story."<sup>6</sup> Storytelling seems to slide along an acting-interpretation continuum toward interpretation. However, there is some disagreement as to what happens to the storyteller's "personality" during performance.

What the storyteller does during performance is particularly significant in order to arrive at a definition of what storytelling is. References are made frequently to the storyteller, in preparation, liking the story, knowing well the story and its setting, understanding the

<sup>3</sup> Eulalie Steinmetz, "Storytelling Versus Reading," *The Horn Book*, XXIV (May, 1948), 167.

<sup>4</sup> Margaret Martignoni, *Family Reading and Storytelling* (New York: The Grolier Soc. Inc. 1954), p. 14.

<sup>5</sup> See Jasmine Britton, "Gudrun Thorne-Thomsen, Storyteller," *The Horn Book*, XXXIV (February, 1958), p. 25.

<sup>6</sup> Herman Harrell Horne, *Story-Telling, Questioning and Studying* (New York, 1916), p. 40.

<sup>2</sup> Katherine Dunlap Cather, *Story Telling For Teachers of Beginners and Primary Children* (New York, 1921), p. 20.

characters. However, few refer directly to what the storyteller does. Storyteller Marie Shedlock advises that in regard to character consideration one should let the self go "in impersonation."<sup>7</sup> Cather touches on the storyteller's role when she makes this distinction, "To give a reading means to memorize a selection and then recite it to an audience. To tell a story is to describe the pictures or incidents that make up the plot of the tale, as the teller sees them at that time, and in the words that occur to him at that time."<sup>8</sup> Is the storyteller there when the story happens? Woutrina Bone writes that the storyteller should "... see the action and tell it as an observer."<sup>9</sup> People who have heard Gudrun Thorne-Thomsen tell stories comment that during her presentations she would use the pause most effectively making them believe that she was there when the story happened.<sup>10</sup> Storyteller Jerry E. Walker comments "... when you are telling stories you have to know where of you tell. . . . If you weren't there, how would you know what happened? And if you didn't know what happened, how would you expect anyone to believe you?"<sup>11</sup> Storyteller Ruth Sawyer believes "The art of storytelling lies within the storyteller. . . . Storytelling is a folk art. . . . All folk arts have grown out of the primal urge to give tongue to what has been seen, heard, experienced."<sup>12</sup>

The audience is another factor involved in definition. Carolyn S. Bailey describes storytelling psychologically on an "apperceptive basis . . . a study on the part of the storyteller to discover

what is the store of ideas in the minds of the children who will listen to the story."<sup>13</sup> She and Walker (loc. cit.) both stress audience analysis. Cather speaks of the storyteller's attitude as one growing out of an appreciation of material, of aim, and of the child and his attitude.<sup>14</sup> Shedlock advises the storyteller to watch the audience during performance.<sup>15</sup>

In summary, the storyteller is referred to as being a "dramatic" interpreter, an impersonator, the "instrument" through which the story unfolds, and an "observer." Storytelling may be placed on the continuum with acting, impersonation, and oral interpretation. But where? Perhaps the key to this medium lies in the reference to his being there as an "observer," this role being determined by the nature of the story, the demands of the audience and the physical environment, and the traits of his own personality. A close, direct, simple, sincere approach to an audience implies a decrease of aesthetic distance. Storytelling, then, is a communal communicative art in which an individual creates for himself a characterization of the observer, a characterization determined by the story and the audience, through which he reports a story of value.

In order to discover an extent to which storytelling is taught today, 394 postcards were sent to institutions as follows: 325 to colleges and universities offering degrees in teacher education accredited by the National Council for Accreditation of Teacher Education as of May, 1959; 29 to schools offering a five-year program of education in Librarianship normally leading to a master's degree accredited by the American Library Association as of February,

<sup>7</sup> Marie L. Shedlock, *The Art of the Storyteller* (New York, 1951), p. 145.

<sup>8</sup> Cather, p. 85.

<sup>9</sup> Woutrina A. Bone, *Childrens Stories and How to Tell Them* (New York, 1924), p. 61.

<sup>10</sup> Britton, p. 27.

<sup>11</sup> Jerry E. Walker, "Can You Tell Stories," *The Grade Teacher*, LXI (April, 1944), 14.

<sup>12</sup> Ruth Sawyer, *The Way of the Storyteller* (New York, 1951), p. 27.

<sup>13</sup> Carolyn Sherwin Bailey, *For The Storyteller, Story Telling and Stories to Tell* (Mass.: Milton Bradley Co., 1918), p. 5.

<sup>14</sup> Cather, pp. 64-68.

<sup>15</sup> Shedlock, p. 38.

1959; 40 to schools offering a degree program in speech and/or drama not included in the above lists as listed in *Patterson's American Education* and *Lovejoy's College Guide*. In cases where institutions appeared on the ALA listing as well as appearing on the other listings, two cards were sent. Twenty-four institutions received two cards, making a total of 370 colleges and universities included in this survey. A total of 275 cards, of which eight are duplicate, were returned, totaling a response from 267 institutions. Of these 267 institutions, 211 indicated that some instruction in storytelling is being offered.

In response to the question, "Does your institution offer a course in storytelling?" 62 institutions respond in the affirmative. Of these institutions, 23 title the course as "Storytelling," 9 as "Story Telling," 9 as "Children's Literature and Storytelling," 9 as "Children's Literature and Story Telling." Other titles mentioned include "Oral Interpretation of Literature for Children," "Story Telling for Teachers," "Materials for Children." Two schools, though, list "Children's Literature" as the course in storytelling.

In response to the question, "Does your institution offer a course in which storytelling is taught as a unit?" 167 institutions respond in the affirmative, 21 of which offer these courses in addition to offering courses in storytelling. Affirmative responses, however, from 3

institutions are unclassifiable at this time. The most popular course title is "Children's Literature," appearing 85 times. "Children's Literature and Storytelling" is mentioned 3 times. Other courses include the word "Literature" and the words "Language Arts" in their titles. Other course titles mentioned may be tentatively grouped under elementary curriculum and methods, library work and service, books and materials, speech including interpretation, dramatics, and guidance in reading.

The figures given at this time are arrived at from the tabulation of information as stated both from complete and incomplete returns. Additional information is sought. At this time, however, an observation made regarding reference to this medium indicates that the preferred reference is noted as "Storytelling" written as one word. A further observation regarding "departments" under which storytelling is being offered indicates that no one area, education, library science, language and literature, English, or speech and drama has an exclusive claim for instruction. Another observation regarding a number of courses that are required for elementary education and library science majors, even one required for speech therapists, seems to indicate that there are values to be derived from a study of storytelling, values realized in different academic areas which do, nevertheless, have one thing in common—*children*.

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## VI. THE IMPORTANT PLACE OF "SHARING IDEAS"

Mardel Ogilvie and Myrtle Searles

TODAY elementary schools, particularly in the primary grades, provide time when children share exciting tales of possessions, experiences, or ideas with their entire group or with groups within the class. This sharing is given various names: "telling time," "sharing time," "show and tell," "share and tell," "sharing experiences," and "sharing ideas." "Sharing experiences" and "sharing ideas" are particularly appropriate terms, for teachers want their students to speak and listen in order to exchange ideas purposefully. *Sharing* is, therefore, a more important concept in the speaking-listening cycle than "showing and telling." One child reported, "Show and tell" is almost always boring; it is only interesting when you yourself have something unusual to show." In this instance, emphasis was obviously being placed on showing and telling and not on receiving and exchanging ideas.

### TEACHER'S GUIDANCE

How can the teacher help her students to make this talking time a truly sharing time—one where students give and receive ideas?

First, the teacher motivates the children to express ideas interesting to themselves and, at the same time, ex-

citing and vital to the members of the group. Sometimes in private conversation with a child the teacher finds an idea that is particularly appropriate for group conversation. When she does, she says to the child, "Why not tell us all that story? Everyone would like to hear it."

The choice of ideas for sharing, as for other speaking experiences, grows more mature as children become older. The teacher encourages this maturing process sensitively and subtly. For example, most kindergartners and some beginning first graders are at the developmental level where they need the security of an actual object such as a miniature monkey for their experience. At first the timid child may only show his treasure. Next he responds to the teacher's interested questions. Then he tells her his story about his treasure. Finally he repeats the story for the class. As both interests and experiences widen in the first grade, children tell more involved tales: Mary Ann is moving to California. Jay's big brother has had his "bike" stolen. Kennie has visited Freedomland. Helen has watched the excavation for the new house on her block. As children go on in the primary grades, their ideas become less egocentric and reach out to include ideas of people of today's world and of people who lived long ago. As they progress through the intermediate grades, they relate themselves to their own community, to their country, and to other countries; moreover, they become interested in the scientific aspects of our

The first author is well known in elementary speech education. She is Associate Professor of Speech at Queens College (Flushing, New York). Her text, *Speech in the Elementary School* (McGraw-Hill) has exerted influence in the field since 1954. Her co-author is Assistant Professor of Education at Hofstra College (New York).

culture. Because of their broadening understandings and because of the teacher's encouragement, children's selection of material to talk about shows growing maturity.

Second, the teacher helps the child to organize these ideas. In the early part of the first grade, she may, as the child talks, quietly write on the blackboard the central idea of the sharing experience. She extracts this central idea from the multitude of details which the child gives. As the first-grade children mature, she adds the challenging element of asking the children themselves to phrase the central idea of their sharing. For example, members of a particular group on one day brought forth the following central ideas:

The birds ate up all my daddy's grass seed.

My baby sister has a new tooth.

I am staying at Jack's house.

My mommy gave me a nickel today.

My daddy is flying home tonight.

My baby brother discovered his toes.

In all grades the teacher assists each child in sticking to his central idea and encourages the other youngsters to make comments relating to the main idea of the speaker and to avoid inserting the extraneous. With the flexible guidance of a good conversationalist she promotes an organized onward flow of thoughtful language. Consequently, as members of the group grow older, they become increasingly facile at showing the progression of ideas.

Third, the teacher does what she can to make sure that the sharing of ideas is purposeful: Since Johnny is convinced that his candidate should be elected President, he wants to persuade the other members of the class to his point of view. Hugh MacLaine, who has been to the British exhibit, wants to show that his name represents a Scot-

tish clan that wears a particular tartan. He may show a doll dressed in his tartan or a book that contains pictures of the tartans worn by the various clans. The members of the class recognize the worth of this unusual bit of information. Or the sharing may be sheer entertainment. Jackie's story of the visit of his very English cousins with their different language usage may be hilariously funny to the members of the class. One group went into gales of laughter when they heard that in England the hood of a car is the "bonnet." At the same time they learned to appreciate some of the differences in the vocabulary of the peoples of the two countries. All of this sharing was purposeful.

Fourth, no matter what the purpose, the teacher's care in listening and the value which she places on the contribution of each child sets an example for all class members. She sets an example by listening graciously, thoughtfully, and sometimes analytically. In addition, she promotes the sharing by suggesting that other students add knowledge from their reservoir and sometimes by adding her own bit of knowledge. In other words, she constantly encourages her students to listen and to react as individuals or as members of a group in the conversational situation.

Fifth, closely related to the teacher's care in listening and to the value she places on the contribution of each child is the social climate of the room. These two factors help to make the social climate warm and friendly. In addition, the teacher tries to create a climate which is wholly accepting. This climate cannot be created for the sharing period only. It must pervade every activity. It comes from a class framework which includes many opportunities for working together cooperatively in large and small groups at tasks or ideas that stim-

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ulate initiative. From such enterprise grows respect of group members for each other and for each other's contributions. Moreover, from such enterprise develops concern for the well being of every member of the group. This setting provides the social climate conducive to meaningful, gracious, thoughtful interchange of ideas.

Lastly, the teacher does what she can to encourage a favorable physical environment. When her room has tables and chairs, her task is easier than when it has permanently installed seats. A group at one table may be talking about an exciting television show; another at a different table, about raising hamsters; another, about a trip to New York City; and still another, about where to find Venus tonight. In addition, she herself brings to the environment magazines, books, materials that stimulate children. In turn the children themselves bring exciting materials. They and the teacher provide a cheerful, provocative environment which helps to promote purposeful and interesting conversation.

### VALUES

What are the values derived from such experiences? For the youngster there are many: He finds pleasure in speaking, develops an interest in giving ideas and in receiving them. He discovers that not only must he listen to others but he must also fit his remarks into the onward flow of language.<sup>1</sup> He learns to organize his material. He develops poise and confidence. He improves in his spontaneous use of language.

<sup>1</sup> Commission on the English Curriculum of National Council of Teachers of English, *Language Arts for Today's Children*, New York, Appleton Century-Crofts, 1954, p. 89.

For the teacher there are also values. The teacher learns more about each child. She finds clues as to what his home is like and what his responsibilities at home are. She finds out something about his feeling toward other members of his family.<sup>2</sup> Not only does she find out his feelings about others but most importantly she senses his concept of himself and his resultant needs. Moreover, she has an ideal opportunity to evaluate the child's language development: She becomes aware of each child's speaking assets and difficulties, of his rich or meager vocabulary, of his facility or lack of it in putting words together, of his abilities in other matters like pronunciation and grammar. Such a diagnosis helps her to understand the child and his needs and to improve her guidance of him.

### SUGGESTED READINGS

Baker, Zelma W., *The Language Arts, the Child and the Teacher*. San Francisco, Fearon Publishers, 1955, pages 36-37. Gives the values of sharing or telling time. Includes an illustration of an interesting sharing period.

Commission on the English Curriculum of the National Council of Teachers of English, *Language Arts for Today's Children*, New York, Appleton-Century-Crofts, 1954, pages 89 and 116. Indicates the developmental approach to the sharing period.

Dawson, Mildred and M. Zollinger, *Guiding Language Learning*, Yonkers on Hudson, World Book Company, 1957, pages 230 and 264. Tells about the role of the teacher in the show and tell period.

Herrick, Virgil E. and Leland B. Jacobs, *Children and the Language Arts*. Englewood Cliffs, Prentice-Hall, 1955. Gives the values of conversational activity. Shows how to utilize it in the classroom.

Strickland, Ruth G., *The Language Arts in the Elementary School*, Boston, Heath, 1957, pages 140, 184-185. Lists a set of standards for informal sharing in the primary and intermediate grades.

<sup>2</sup> Zelma W. Baker, *The Language Arts, The Child and the Teacher*.

## VII. LESSONS IN ARTICULATION

Mary Alice Hunter

CLASSROOM teachers in the primary grades can do much to help children develop good speech and language patterns. By creating an atmosphere filled with the many speech sounds, the teacher can make learning the production of these sounds "fun." It is not only as a planned part of our Reading-Readiness program that we should concentrate on the sounds which the letters make; we should teach them in games for the sheer joy of speech and listening play.

In conquering any one of the many sounds in our complicated speech, there are three steps: 1. Discrimination of one particular sound from another; 2. production of the particular sound in isolation; and 3. production of the particular sound in conversation.

A program in speech improvement which combines the talents of both the classroom teacher and the Speech teacher in accomplishing these three steps is most desirable.

### PLANS USED IN LANCASTER COUNTY SCHOOLS

In our Lancaster County Schools our Speech Improvement Program is young by comparison to others around the

EDITOR'S NOTE: The next four articles were presented as a program at the SAES convention in New York City in April, 1960, under the chairmanship of Jean C. Ervin, Speech Supervisor of the Arlington, Virginia, public schools. The speech improvement programs and activities described here are designed to extend and apply work done in voice and articulation to speech arts and experiences. This concept is broader than that in Ruth Beckey Irwin's article (IV) in the symposium.

The writer is a speech teacher and therapist in the Lancaster County (Pa.) public schools. Work described here was done in Kindergarten and Grades 1-2.

Country. We are building our program rather cautiously for a variety of reasons—some administrative, some financial, some religious. It seems wisest to concentrate our corps of therapists in the early grades, where the program could work as a *preventive* as well as an *instructional* measure.

#### Plan A

In one plan of attack which we use, our entire staff of Speech and Hearing therapists is made available to a given school district in our County. Staff members teach demonstration lessons in kindergarden, first, second and third grade classrooms. The regular classroom teachers from all over the given district are freed from regular duties to observe these lessons. Informal critiques are held after the morning demonstrations, perhaps over lunch in the school cafeteria. Afternoon critiques are held in an informal coffee hour at the close of the speech improvement demonstrations. Materials are shown in abundance, and prepared Ear Training or Speech Improvement guides are available. On the workshop days, one of our county psychologists and the Hearing Consultant are also available for teacher and/or parent consultations.

In Plan A described above, movies or TV speech lessons are not shown. Lancaster County has a rather large number of the Plain People in its population, and these religious sects do not allow their children to participate in these activities.

#### Plan B

This plan is based on a series of 32 kinescopic programs, each fifteen min-

utes in length, prepared by the Metropolitan Pittsburgh Educational Television Stations. These kinescopes have been made available to local TV stations through arrangements with the Department of Public Instruction, Harrisburg, Pa. *Talking Town* is the name of the series, and a study guide or outline for each lesson is available.

In our schools where TV sets are in abundance, these lessons are viewed each week in the regular classroom. The children look forward to them—especially in the classrooms in which the teacher uses them properly. The TV lessons are most effective when they are prepared for, shown, and then followed up. Our Speech staff acts in an advisory capacity with the classroom teachers in the effective use of the kinescopes. We continue to demonstrate and to assist teachers who need help in speech activities.

The following lesson is an example of the kind of preparation, presentation, and follow-up that we mean.

#### The Popping Sound (P)

##### I. Before the Program

- A. Review speech helpers—ears, tongue, teeth, and speech motor.
- B. Review lip and tongue exercises.
- C. Develop concept of "popping."
  1. Songs—"Pop Goes the Weasel."
  2. Storytelling or dramatic play re: popping corn, pop-up toaster.
- D. Collect, and display pictures of pig, pan, piano, peep, pancakes, and others.

##### II. During the Program

- A. Review of lip and tongue exercises.
- B. Introduction of popping sound (p) through Motor Boat Rhyme.
  1. I have a little motor boat  
That goes around the lake,  
And when the motor starts it off  
A popping sound it makes  
p-p-p-p-p
- C. Development of auditory discrimination for the popping sound (p) in words.
  1. Initial (pig, penny, pencil)
  2. Final (cup, top, jeep)
  3. Medial (paper, apple, puppy).

*Note:* In kindergarten it is wise to use objects to illustrate the above sounds. In First and Second grades we can make the transfer to picture cards and cut-outs.

##### III. After the Program

- A. Review lip and tongue exercises.
- B. Review popping sound (p).

1. Rhyme  
I have a little motor boat, etc.
2. Rhyme  
Peppy, the puppy,  
Is a friend of mine;  
I'd like to play with him  
All the time.
3. Introduce on a tiny strip of paper for each child a sentence to test his popping sound on the objects and picture-card words: "Does the paper pop?"
4. Riddles
  - a. On what do we write?
  - b. With what do we write?
  - c. Think of a fruit?
  - d. A bird that talks is called a \_\_\_\_\_.
  - e. When we eat outdoors it is called a \_\_\_\_\_.
  - f. What do we call the place in your dress or coat in which we keep things?
5. Use of a large pocket to take turns identifying popping sound objects or pictures.
6. Jingle  
Pop, pop, pop,  
Says the popcorn in the pan,  
Pop, pop, pop,  
You may catch me, if you can.  
Pop, pop, pop,  
I can whirl and skip and hop.  
Pop, pop, pop, pop!  
Pop, pop, pop.

*Note:* Children may stand and chant the poem in unison—whirling, skipping and hopping for activity and rhythm.

7. Introduction of a Story for Listening Practice.
  - a. "Poor Pitiful Pearl" doll and her puppy, "Peppy."

In my discussion of speech improvement in the kindergarten and early grades, I have deliberately called attention to the role of the classroom teacher. Speech improvement should be a *constant* rather than a *sometime* thing. The

way to keep it this way is to utilize the talents of a good classroom teacher. The speech teacher's role can be as a resource person. The classroom teacher should be encouraged to call upon the speech specialist for help in reference materials, demonstrations, constructive suggestions and a variety of language-loaded activities. This relationship be-

tween therapist and teacher should be a two-way street; teachers have excellent ideas for language learning, too. Working together, speech teachers and classroom teachers can do much to improve the speech of young children; by creating this language-load atmosphere they help children to build a storage house of skills for future challenges.

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## VIII. LESSONS IN CREATIVITY

Amy Jean Simmerman

THE lessons being described here were done in Miss Patricia Leary's second grade at the Michael D. Fox School in Hartford, Connecticut. I mention this very specifically at the outset because of my belief that lessons of this type are very individualized. They were done for and with a particular class, more or less tailored to the personalities involved. For that reason they probably could not be reproduced except in broad general terms.

The lessons started as choral speaking which developed into poetry writing. Miss Leary had requested that I help her with choral speaking as a speech activity she was interested in doing with her class. The poetry writing came about rather spontaneously as a result of other activities that were going on in the classroom.

My first lesson with the class was really a getting acquainted period. We did have some listening activities planned and carried them out but the overall purpose was for me to get to know the group and get a feeling for the personality of the class and for them to become acquainted with me.

The lesson began with introductions—who I was, what I did in the school, etc. Then I played a record from the album *How You Talk* called "Bobtail Bunny" in order to find out just how attentive these children were and how well they listened. This class had very good recall for the story sequence. They easily picked out the speech omissions

Bobtail Bunny made. Next we played some listening games. For example, they placed their forefingers against their ears like rabbit ears. When I left out a sound at the beginning of a word, their bunny ears flopped down. Another activity was to listen to a series of words. For example—window, house, book. When they heard a word that began like "bunny" their ears popped up. Miss Leary carried on these activities during the week. In conjunction with the activities the children made hand puppets—bunnies with movable ears.

Practice in choral speaking was begun during my second visit to the class. Our format more or less followed the outline in Keppie, Wedberg and Keslar, *Speech Improvement through Choral Speaking*. There were several reasons for following their outline. One was that I had never tried the method used and I was curious about the results. Another was that I felt Miss Leary might feel more secure following a specific method such as that suggested by the book since the work was new to her, too. The method of presentation as outlined in the book is as follows: 1. Relaxation; 2. Listening; 3. Breathing; 4. Speaking.

I personally question the value of relaxation and breathing exercises. However, I found that relaxation exercises served to change the focus of attention from previous diverse activities to a unified group activity. I feel that formal directed breathing exercises call undue attention to what should be a natural physical function. If in a given instance I saw the need for remedial work in this

The author is a speech therapist in the Hartford (Conn.) public schools. Lessons developed in the article were for Grades 2 and 3.

area, I worked indirectly to establish an acceptable pattern for good speech production.

During the lesson the children listened to the first poem in "Jigs and Jingles" from May Hill Arbuthnot's album, *Poetry Time*.

Slowly ticks the big clock—

Tick-tock, tick-tock.

But the cuckoo clock ticks double quick—

Tick-a tock-a, tick-a tock-a, tick-a tock-a, tick.

I was going to suggest that they swing their arms from the shoulders like a pendulum for the big clock and move their hands from the wrist for the little clock. A few of them beat me to it. Once a few had started the rest followed. We played the record again doing this bodily movement on the tick-tocks. The next time we whispered the refrains and used the body movement. The last time I said the first and third lines, the children recited the second and fourth lines using the body movement. A brief discussion followed in which we brought out how we had to speak together when saying the poem—that we had to go fast for one clock and slowly for the other. No great stress had to be made of these points for the rhythm of the poem carried it out. Also I did not find it necessary with this class to point out that we must not speak above the general volume level of the class as no voices were doing this. The only point I had to make was that they look at me for the signal to start and stop.

During the next week I found while talking to Miss Leary that the class had been discussing the coming of spring in their science class. They had been writing and illustrating stories about the animals awakening. We thought it would be nice to find a poem that would correlate with the lessons. Later I thought it might be fun to try to write our own poem. Therefore at the next class I commented on their pic-

tures and asked them to tell me some of the things they had learned about spring. As they gave me their answers I wrote them down on the board. To recreate for you the final steps of just how this became our poem is a bit difficult. It was a fairly spontaneous undertaking, involving quite a bit of discussion as we decided how to phrase each idea that had been presented. The efforts went something like this: Some child said, "The birds come back again in the spring" and this became "The birds return" as we discussed how to best fit it into the structure of the poem. Also we found we were ending all our sentences with the phrase "in the spring" so we decided to use that as our refrain. It was left for the teacher and the class during the next week to decide on the order of ideas and additional refinements.

In my last lesson with the class we heard their final version of the poem. We used the tape recorder during this lesson. First we chose individuals to say the lines such as "The sun shines." The class spoke the refrain, "In the spring." After hearing it once, I made the suggestion that we repeat this phrase, saying it once with normal voice volume and the second time more softly. The final version of the poem by now had become:

The sun shines  
In the spring  
In the spring.  
The rain falls  
In the spring  
In the spring.  
Grass turns green  
In the spring  
In the spring.  
The trees bloom  
In the spring  
In the spring.  
The flowers grow  
In the spring  
In the spring.

The animals awaken  
In the spring  
In the spring.  
The days grow longer  
In the spring  
In the spring.  
The birds begin to sing  
In the spring  
In the spring  
I SING  
In the spring!  
In the spring!

Almost any treatment of choral speaking in a speech book gives the values of this method. These include the co-operative effort it gives the shy child to participate in oral creative expression, the value of having the overly aggressive child subordinate himself in group work, the appreciation of poetry, etc.

In this class we correlated speech with several other subjects. The science study led to creative poetry writing; art work was correlated in making the bunnies and in illustrating the poem. All wrote the poem as a writing lesson. Correlation with reading was done through the listening activities and the study of phonics.

There are many values to be gained from working out any creative activity. To achieve them the therapist or teacher is most important. She must have a certain sensitivity to stimuli that is perhaps inborn or rather highly developed. She must be alert to things around the room, the mood of the class and teacher, etc. She must have a flexibility in planning lessons. She may plan to the last detail but if her antennae seem to be receiving other signals, she has to be able to change instantaneously and use the new material which is being presented.

This is a brief description of my experience in working with one class in a creative speech activity. Of course, any lesson described is not as alive as the actual lesson. The looks on the children's faces, the exact words we used, nor the outflow of ideas as we had our discussions cannot be described adequately. Neither can the looks, the giggles, the comments as they listened to themselves on tape. Try creative approaches and activities. You will find them most rewarding.

## IX. A VOICE AND DICTION COURSE FOR GRADE FIVE

Albert F. Kupferer

"Speech for all according to need and interest" is the broad philosophical view of speech education which is being advanced in several school systems in New Jersey. As speech supervisors and speech teachers, we are aware of the felt need and, indeed, desire which we have to be of service to as many of our school children as possible. Therefore, to implement the above "speech education for all" philosophy in the West Orange Public Schools, we have been building for the past four years a speech program which provides for: (1) *speech re-education* for those youngsters defective in speech; (2) *speech development* for all students; and (3) *speech enrichment* for those children especially gifted or those interested. On the elementary level the speech department, consisting of a speech supervisor and two speech consultants, has been operating in all three areas. The secondary school speech program is still virtually in the planning stage.

In terms of actual instruction the above three areas are instrumented in the following manner:

(1) *Speech correction*: Priority students, tested and selected students, and referred students are grouped for speech correction and improvement work according to grade level and interest, and given a weekly lesson.

The materials discussed in this article were planned for use in an integrated speech program. The writer is Supervisor of Speech Education in the West Orange, New Jersey, public schools. His B.A. is from Montclair (N.J.) State College (1953) and his M.A. from Teachers College, Columbia University (1957).

(2) *Speech improvement*: All the fifth grade students are given basic speech work in voice and diction and applied speech practices through regular classroom lessons by the speech teacher.

(3) *Speech Arts*: Assembly programs, choral speaking programs, giving reports, oral reading, show-and-tell periods, and creative dramatics are some of the speech activities in which the speech consultant works with the classroom teacher in order to make these applied speech activities more meaningful and satisfying.

As it is the purpose of this paper to discuss speech improvement activities in the elementary school, I should like to explore in some detail our fifth grade voice and speech course, having now established its rationale based upon our philosophy of speech for all according to need and interest. It is our fifth grade speech work which provides in an organized way for the "improvement" and "all" concepts in our philosophy.

In the speech program for the West Orange Public Schools we think of speech improvement as that aspect of the program which provides instruction and practice in the fundamental techniques of voice and diction and speech-making in order that all children can work to improve their own voice and speech by applying these basic techniques and preventing poor speech habits from developing into major speech defects. Moreover, it is this aspect of the program which allows the classroom teacher to observe the teaching

of the speech consultant and the application of the basics in good voice production. These, then, become devices which the teacher can carry on by himself. It is a matter of discussing and demonstrating the fundamentals of speech and then applying them in regular classroom speech situations.

In organizing the speech improvement phase of our work we selected the fifth grade as the level on which we would present our voice and diction course. The speech consultant comes into each fifth grade class at regularly-scheduled times and gives instruction and practice in speech. This type of format has enabled the speech teachers to follow through on their speech improvement work. Furthermore, it affords every child an opportunity to work with the speech specialist as he moves through his elementary school experience. Finally, the speech staff feel that this kind of classroom teaching serves as in-service instruction for the classroom teacher because he is expected to carry on the speech practices and standards in his daily class work. Statistically speaking, our fifth grade voice and diction course involves twenty fifth grades with approximately five hundred children participating. The number of visits by the speech teacher is approximately sixteen. Our over-all plan for these lessons is outlined in the following way:

#### I. First Unit: *Basics of Voice and Diction*

##### A. Lesson 1—Introduction

1. Discuss: What is a good voice?
2. Demonstrate: How do we get a good voice?
3. Have first class practice.

##### B. Lesson 2—Recordings ( $\frac{1}{2}$ of the class)

1. Have students deliver a short talk.
2. Record each student's voice.
3. Play back the recording.
4. Discuss the results of the recording in terms of the introductory questions.
5. Suggest to each student that aspect

of his speech pattern on which he should work.

##### C. Lesson 3—Recordings (completed)

##### D. Lessons 4 and 5—Directed Speech Practice

1. Present choral speaking material as an instrument for group practice and speech improvement.
2. Demonstrate the ways in which choral speaking can be used in practicing the "basics" of good speech.
3. Use a variety of selections for practice in the different aspects of voice and speech and the major sound difficulties.

#### II. Second Unit: *Applied Speech Activities* (Putting the basics to practice in structured speech situations)

##### A. Lesson 6—Giving a talk

1. Discuss delivery of a talk: What does the good speaker do?
2. Present a sample outline for speech preparation.
3. Have the students give examples to fit sample outline.
4. Assign a speech, making use of some phase of the classwork for the next lessons.

##### B. Lessons 7 and 8—Listening and Evaluation

1. Discuss standards of good listening.
2. Decide: What are we listening for now? (Content, Organization, Voice and speech)
3. Hear the prepared talks.
4. Discuss the speeches in terms of item #2.

##### C. Lessons 11 and 12—Choral speaking

1. Review notes on the basic steps in getting a good voice.
2. Review some directed practices, checking on the progress of individuals.
3. Present choral speaking techniques in order to work for grouping, emphasis, and expression, as well as for good voice and diction.
4. Have the class do some choral speaking for expression and interpretation.

##### D. Lessons 15 and 16—Final Speech Session

1. Introduce "Casey At The Bat."
2. Practice the poem coordinating all the skills and practices done in speech.

3. Record the poem as the final speech performance.
- III. Third Unit: *Integrated Work* (Working with the classroom teacher on class projects involving speech to foster carry-over)
- A. Lessons 9 and 10—Language Arts and Reporting
    1. Help the classroom teacher in relating book reports, reading aloud, preparing an assembly program, etc., to the fundamentals of speech previously presented.
    2. Comment on the class work in which speech is used, regarding the effectiveness of the application of the basics.
  - B. Lesson 13 and 14—Other Subject Matter areas
    1. Work with the class teacher in relating the basics of speech to oral work in an arithmetic lesson or a social studies class discussion.
    2. Help the students to realize that they must use good speech all of the time.

We ask each fifth grader to keep a speech note book. Usually the teacher will suggest that the youngsters put their speech notes in their language notebooks. This helps both the class and the teacher to maintain a record of the speech lessons and their sequence. Also, it helps them to review and to apply what is being done in the regular speech lesson to other lessons involving speech.

In our first lesson we ask the students to discuss the following question: *What is a good voice?* To generate discussion the speech teacher imitates the several faults in speech. The students then contribute the positive qualities. Each class arrives at an answer endorsing these qualities and lists them in the notebooks.

A good voice is one that is:

- (1) Loud enough to be heard.
- (2) Clear so that all may understand what is being said.
- (3) Pleasant-sounding to the ear.
- (4) Smooth flowing.
- (5) Used with expression and variety.

Next, having determined the qualities of a good voice, we consider the question: *How do we get a good voice?* Here, the speech consultant presents the five basic steps in building a good voice. This is done through demonstration and practice as each step is given. *First*, we must have a good *support of tone*. The students sit straight and tall; push down with their feet and seats; and "grip" the floor, thus giving the proper boost to their voices. The class practices counting, "fee-fie-foe-fum," or "boomlay, boomlay, boomlay, boom." Finally, several members of the class give a sentence being sure that they have the proper boost. This technique assists the pupils in developing stronger voices. *Secondly*, we must have a good *focus of tone*. Here, the students are asked to think of using their lips as a kind of megaphone in getting the sounds forward on the lips. This device helps the children in making their speech clearer. For practice we say "Oh, what a beautiful morning," and have each person feel the forward protrusion of the lips on the lip sounds. *Third*, we must have a smooth *blending of tone*. The students link their words by holding on to the tone from sound to sound until the end of the speaking phrase is reached. Materials containing the nasal sounds are practiced. Also, we do some sing and say. Now the pupils are able to work for a smooth flow of speech and a steady tone. *Fourth*, we must have a *fullness of tone*. Open your mouth on vowel sounds and hold on to the nasals. These directions help to give the fifth grader a more resonant and pleasant quality. *Finally*, we must include *all final consonants* or *word endings*. We now practice materials containing tongue-tip sounds and final-voiced sibilants. This promotes sharper diction. The students put this second list into their notebooks showing its relation to the first list.

The next phase of our fifth grade speech course is the recording of each child's voice. Then the class, with the assistance of the speech teacher, evaluate each other in terms of the criteria established. The speech consultant points out that one child may need to work for more support of tone or a clearer focus or a smoother flow of tone, etc. The general vocal characteristics of the class are also noted.

At this point in the course, the sessions are devoted to directed speech practice. Choral speaking is used as a means for group speech practice. Selections and poems are employed which serve best as practices for the five basics of good speech production or which contain the particular sounds to be emphasized. For example, in the poem *Ticking Clocks* by Rachel Field, the first verse ends with "plenty of time, there's always plenty of time." This is good practice for focus of tone and tip of tongue sounds. The second stanza concludes: "Time will tell, yes, time will tell." Here is a good example of blending of tone. The third verse concludes with "Time and tide, solemnly, Time and tide," which lends itself to the practice of resonance of tone. The class practices, following the pattern of the speech teacher, first as a group, then boys and girls divided, then perhaps, row upon row. These lessons are designed, moreover, to show the class teacher techniques which she can use in working with the entire class in the application of the five basic steps for good voice and diction outlined above.

One of the speech areas which we develop in the applied speech activities section of our classroom program is the preparation and presentation of reports and talks. Our fifth graders are concerned with outlining, topic sentences and supporting evidence, paragraphing, and giving all types of oral reports. The

speech teacher helps the student to organize a speech outline providing for an *introduction* containing an interesting opening sentence; a *body* which divides the topic into three sub-topics supported by many interesting details; and a *conclusion*, which is a summary. Students are assigned talks with the assistance of the class teacher and they are evaluated as to content, delivery, and voice and speech.

During the course, two regular visit times are set by the speech teacher as "open" times. During these times the speech teacher does not have a definite lesson of his own design planned, but rather, he has planned with the classroom teacher to assist the class in some project on which they are working which involves speech, in order to integrate the speech work into the regular classroom lessons more practically. Some examples in which integration has taken place are:

(1) *Play Production Activities*—The teacher and/or the speech teacher points out the necessity of good tone, support, and focus, in order to have projection and clarity in the auditorium.

(2) *Songfest*—To make the muddled lyrics seem more clear, the teacher reminds the class that the good articulation they have achieved in the speech practice session can be obtained in singing by applying the basic techniques.

(3) *Science Demonstrations*—The students choose to prepare demonstration "speeches" following the outline presented by the speech teacher with emphasis on having a good opening sentence.

(4) *Wall Chart*—In one fifth grade the teacher has made a speech reminder list and placed it on the wall. Its items include: eye contact, sufficient volume, appropriate rate, diction-clear.

(5) *Geography Research Reports*—Evaluations include speech, eye contact, stance as well as content.

(6) *Language Book*—Work done with outlining, telephoning, and listening, correlated well with the speech sessions.

In considering the results of our newly-organized program, one must consider the follow-through, application activities, and integration of speech skills done by the classroom teacher. The fostering of carry-over of the good speech practices and skills presented by the speech consultant is up to him. The integrated speech activities listed above indicate that our fifth grade teachers in the main are interested in improving and developing the speech skills of their youngsters. Moreover, the following examples of carry-over without the assistance of the speech teacher suggest that many of the teachers are doing it.

(1) *Social Studies Reports*—Evaluation carried on by the class and teacher included a discussion of voice and speech production.

(2) *Speech Arts: Choral Speaking*—The speech consultant listened to the class performance of a poem. All the basics were there with no assist from the speech teacher. The class teacher had prepared the class on his own making application of the techniques of good speech.

(3) *Weather Or Not: a play*—The

youngsters wrote their own play and included in it their own poetry which they had used for speech practice. This helped them get stronger voices on the stage.

(4) *News Reports*—One fifth grade took the choral speaking techniques used for the practice of the "basics" and applied these techniques to themselves as they gave their news reports.

(5) *Support of Tone*—In practically all of the fifth grades, the teachers expect their student to "sit tall," "grip the floor," and "use a strong voice." Indeed, one teacher will not "recognize" a volunteer until he has satisfied the basic requirements for good speech.

Innate in our "speech for all" philosophy on the elementary school level, especially, is the point that effective speech training and instruction must, in the final analysis, rest on the classroom teacher's ability to foster the carry-over into every-day applied speech situations of the basics of voice and diction and techniques of good public speaking as taught, demonstrated, and suggested by the speech consultant. Ideally, teachers relate these "in-services" to the speech needs of their own groups. Quality of instruction, then, is related directly to the effectiveness of the in-service work done by the speech consultant and the follow-up of this work done by the classroom teacher.

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## X. MOTIVATING SPEECH IMPROVEMENT IN THE UPPER GRADES

Maude Nurk

THOSE of us who work with speech in the elementary schools sometimes find ourselves confronted with sixth, seventh and eighth graders for whom speech improvement has lost its appeal. The motivations that were used with success and delight in the lower grades have lost their magic. We are confronted with vital needs which beg a fresh and broader approach:

How can we give the upper grades the concept that we are living in a speech age in which the spoken word is of greater importance than in any previous age?

How can we lead these older children to a realization of the tremendous importance of speech to an individual, both in his career and in his personal life?

How can we help them to grasp the significance of the fact that even though we live in a democracy, our society does still recognize what Mr. Shaw dubbed "verbal class distinctions"; and that careless, incorrect speech can be a real barrier blocking one's career, and one's fullest self-realization in his personal, private life?

It was in a period of searching for new material to meet this need that we turned to the story of *Pygmalion* and *My Fair Lady*, and found it rich in possibilities.

The lessons described in this paper were used in the sixth grade. Like those in the three articles immediately preceding it, they use speech arts, in this case a play, to apply work done in voice and articulation. The writer teaches in the Arlington (Virginia) public schools.

It is a basic truth, as well as an intriguing idea, that stories change through the ages, as life and civilization change; each age leaves its imprint upon its old favorites. The minds of the children were led to the threshold of this basic idea casually, by telling them of a little boy who, a few nights before, when asked to choose his bedtime story, had begged eagerly, "Read me about the cat and the fiddle, and the cow that went into orbit around the moon." Even the memory of a ten-year-old can go back to a time when such a twist could not have been given! Their instantaneous understanding and appreciation of what had happened to this story was evidenced in their hearty laughter. Their curiosity was attuned when they were told that we were going to talk about a story that is much, much older than the oldest Mother Goose rhyme, that it goes back four thousand years, to the time of the Greeks, and the "Golden Age of Greece."

An appreciative background for the Greek story of *Pygmalion* needs a little brief, careful sketching. In a brief discussion of what they knew of Ancient Greece, the children brought out the Greeks' love of beauty, their beautiful buildings and their decoration of them by sculpture. They were introduced to the association of the "Golden Age of Greece" with the "Golden Age of Sculpture," and to the idea that it is natural for a great story of that age to be about sculptor. Thus they were ready for the story of *Pygmalion*, the King of Cyprus, who was also a gifted sculptor.

When his search for the perfect woman always led to disappointment, he decided that he would create a perfect woman. How could a sculptor, in an age when sculpturing was the most appreciated of all the arts, go about creating a beautiful woman? The children saw that naturally it would be through the art that Pygmalion and his age loved. So it was. For two or three years he worked, carving from rough, crude stone, a beautiful, beautiful woman. When she was finished, she was so beautiful that Pygmalion fell in love with her; he felt that she was too beautiful to remain just stone; so he prayed to the gods to bring her to life, which the gods did, and Pygmalion made her his queen.

This story of Pygmalion has been retold many times, down through the centuries. A few years ago George Bernard Shaw, the most outstanding, modern English playwright, decided to write this old favorite into a modern play. Not being a Greek, living in the "Golden Age of Sculpture," he did not write about a sculptor searching for the perfect woman. The children were asked: Whom do you think he would make the hero of this new modern story? What kind of an age is this?

The background for Shaw's story must be carefully set, too. At this point the children needed some help in clarifying their ideas as to what kind of an age this really is in which we are living. The boys at once suggested "atomic" or "space." A few well directed questions led them to see that we are now just at the dawning of the "Atomic Age." Atomic developments are still hardly beyond the experimental stage. "Space" is a realm which we do not yet know, which we cannot yet master. In searching for some development which has achieved an advanced stage of near perfection, of mature flowering, some de-

velopment which has permeated the private lives of our whole society, they soon suggested radio and television. Further analysis led to the discovery, on the part of the children, that the basic and most fundamental thing that radio and television give us is speech. This is an "Age of Speech." How do we know this? Never in any age has speech been so important; there is no profession or field of endeavor in which speech is not important in this era. If one achieves in any area, be it architecture, biochemistry or politics, he must be ready to present his accomplishments and convictions through the medium of speech to millions at a time, as well as in person. This is, indeed, a speech age!

This analysis and the conclusion of the ubiquitous and inescapable importance of speech in our age can initiate a tremendous and very real incentive for speech improvement, regardless of interest areas.

At this point the class was ready to come back to the question: Whom do you think Shaw would make the hero of his modern story? Who, in a radio and television age like this, would be looking for the perfect woman? The television producer, the speech professor! And when he did not find her—and of course we never do!—how would he go about trying to create, to perfect her? By giving her beautiful speech;—by giving her speech that could take her anywhere she wanted to go! Our ideas of physical beauty and its importance have changed since the days of the Greeks; we have found many ways to camouflage or improve our physical features, but there is no substitute for correct and beautiful speech. The perfect woman—or man—must have beautiful speech.

So the class was introduced to Professor Higgins and Eliza Doolittle, and the plot of Shaw's play. They were brought

up to date on the age and popularity of *My Fair Lady*, and prepared for the delights of the records of the musical. This included alerting them for the quip that "English hasn't been used in America for years," and giving some insight into the differences in English as spoken in England, in America and in Soho Square, notably the dropping of the "H" and what it does to the words in the play. Some preparation was given for the distorted vowels heard in the early selections of the record. This made for more appreciative and enjoyable listening. The class listened intently for each of the high points that had been anticipated:

These were a few:

1. Professor Higgin's conviction that speech determines our class distinctions—The "verbal class distinctions."
2. The contrast of the speech of the streets with the professor's speech.
3. The contrast in ideas of the perfect life by Eliza and by the professor (note diction).
4. How Eliza hated the professor for his relentless drill and correction.
5. The joy and delight of the professor when Eliza began to "get it."
6. Eliza's joy when her speech no longer "condemned her to the gutter," when the professor felt that he could dare appear with her in public (note enunciation).
7. What changes do you hear as the story unfolds?

After listening to one side of the record, discussion and evaluation were spontaneous and rewarding. A few questions, such as the following, proved stimulating: Did Eliza, when the professor discovered her, sound as if she belonged to the same world to which he did? What made her sound like an underprivileged girl? Voice, articulation, vowel quality? What made the professor sound like a well-educated, cultured person? Voice, articulation, diction?

Pursuing the plot on side two of the record, is fun, but it offers less interesting and varied material, from the speech point of view. The final debate about Eliza's social origin and the conclusion that she must be a Hungarian Countess, reenforces the idea of the social importance of our speech, and of the wonderful possibilities it can hold for an individual, even in private life.

It is the broad and incidental ideas in the transformation of this ancient story into this vivid, delightful and thoroughly modern musical of *My Fair Lady* that can impress the minds and imaginations of our young adolescents. These basic truths, coupled with the vivid examples of contrast in voice quality, range, articulation and diction, make this story and the records of *My Fair Lady* a treasure chest for one working to inspire and challenge upper elementary (and junior high) pupils to appreciate and to strive for excellent speech.

## INTERNSHIP IN THE TRAINING OF COLLEGE TEACHERS OF SPEECH

Joseph C. Rhea

ONE of the major problems facing those in Speech Education today is the task of providing adequate training for future teachers of speech. The problem is compounded by the increasing demand for speech instruction in all levels of education. The purpose of this article is to suggest a new program of teacher training, internship, and to indicate some of the possible benefits to be derived by instituting this program as a supplement to the graduate assistant programs.

Internship has been defined as "a guided program of experiences under selected, competent and experienced faculty which has for its purpose the development of minimum understandings, attitudes, skills, and habits in the prospective instructor."<sup>1</sup> As used by the writer, the term will denote a type of teacher training which goes beyond most of the present graduate teaching assistantship programs in terms of status and of direct benefits to the highly qualified graduate student.

Two types of teacher training, student teaching and graduate assistantship programs, have gained general acceptance in our colleges and universities. An ex-

amination of these programs reveals some weaknesses.

*Student teaching programs*, now extensively used to train elementary and secondary teachers, are not realistic patterns for the preparation of college teachers of speech. One glaring deficiency of this program is found in the demand that the student often must go to another community, pay his own expenses, teach without compensation, and still pay full or partial tuition to his university or college. This system places a heavy financial burden on the student when he is least able to bear it.

A second objection to this system can be raised on the grounds that it does not adequately create a teaching role for the student. Usually under the direct supervision of an experienced teacher who is the actual class instructor, the student teacher is at best only an assistant. His heart may be in the right place, but he won't be faced with the challenge of winning or losing the game. Consequently, he will not meet many of the problems that face the regular teacher. He may observe some of these problems, but even the opportunities for observation are limited since the experienced teacher may be well enough equipped to anticipate the problems and deal with them before they are noted by the student teacher.

This system is also somewhat deficient in that no essential unity of instruction or sharing of teaching experiences among the student teachers is pos-

The writer is Instructor of Speech at the University of Kansas. During his studies for the M.A. degree (Michigan State, 1958), he participated in an internship teacher training experiment at Flint (Michigan) Community Junior College. He shares this experience with us.

<sup>1</sup> Leon N. Henderson, "An Internship in Junior College Teaching," *Junior College Journal*, XXVII (March, 1957), 388.

sible to any significant degree. If a common set of experiences and a common body of knowledge cannot be identified and evaluated during training, it would seem that this system is to be valued solely for the "experience" of "teaching" under an experienced teacher.

*Graduate assistantship training* also has some defects. This type of training is handicapped in its success by a "part-time help" concept. Administrators may view graduate assistantship positions as non-permanent positions within the department's organization. If there is a sudden desire to create a position for a new full-time instructor when funds for the new position are lacking, the merging of two former graduate assistant positions and a little additional cash will satisfy the desire. Thus, stability is not among the attributes of the graduate assistantship program.

Furthermore, the graduate assistant is not far removed from his environment as a student while he is functioning as a teacher. Teachers, now colleagues, are still addressed as "Doctor." It is even possible that some of the students in the assistant's classes will be roommates, fraternity brothers, or other friends. Thus, the teaching environment of the assistant is foreign to both roles as a teacher and as a student.

Evaluation of the graduate student also presents a problem. If evaluation takes place, those who evaluate him as a teacher are many times the same people who evaluate him as a student. Their evaluation of his teaching performance may well be colored by their evaluation of his student role. If the assistant's performance as a student has been outstanding, the evaluators may well regard his performance as a teacher in the same way. While the two roles are not entirely separate, the distinction between them is great enough to warrant a clear separ-

ation when evaluating performance in each. It is quite possible that there may be no correlation between the two performances.

Finally, the assistant's student status may well be the dominant influence in the conduct of the classes. As a student, he is thoroughly familiar with the general attitude of the student body towards study habits and class discipline. His long-standing status as a student may tend to create an area of identification with his students; this may have an adverse effect on his ability to maintain class discipline and to obtain maximum efforts from the students in reaching the course objectives.

## II

Internship offers the graduate student a variety of teaching and learning experiences which will be a part of his total experiences as a teacher rather than as a student.<sup>2</sup> Many of its benefits can be seen simply by describing the role of the intern.

The intern becomes a half-time instructor in a college or university physically separated from the University in which he received his graduate training.<sup>3</sup> He receives half-time pay from the cooperating college and is hired through an interviewing procedure. The intern candidate is selected by the graduate school for the interview because of his outstanding scholastic record and his promising ability as a reader. He may either teach full-time for one semester or half-time for two semesters. In addition to his teaching responsibilities, he meets regularly in a seminar with other interns

<sup>2</sup> "Convention Analysis," *Junior College Journal*, XXIII (September, 1952), pp. 43-44.

<sup>3</sup> Hereinafter the terms cooperating college will be used to indicate the school in which the intern assumes his teaching role, and the term graduate school will be used to indicate the school in which the intern is pursuing his studies.

at the cooperating college. Members of the seminar may include a representative of the department in which he teaches, a representative of the department directing his studies, a director (usually from a school of education or a chief administrator in the cooperating college), and other interns. In the seminar, actual problems encountered in teaching are discussed by the interns, and advice and counsel are extended by the experienced faculty members present. Self-criticism and self-evaluation are key characteristics of the seminar sessions. The seminar carries course credit for the intern in the graduate school.<sup>4</sup>

Because the intern is physically separated from the graduate school, he becomes familiar with the attitudes and problems of regular instructors. His status is considerably enhanced by the absence of his teachers and the presence of instructors whom he can come to know and respect as colleagues. His half-time pay and half-time responsibilities may make his position unique among his full-time colleagues, but his status is considerably higher than that of a graduate assistant. As an intern with responsibilities to a cooperating college, his teachers will tend to maintain a special respect for the intern's role in order to preserve the cooperative agreement between the two schools participating in the internship program.

The half-time pay provides an additional incentive for highly qualified graduate students and helps alleviate their financial burdens. To the graduate student who has pursued his education on a full-time basis, the extra income comes at a time when his resources may be depleted by the costs of his prior education.

The intern feels a great sense of

responsibility in his teaching position away from the graduate school. As an intern, he has a responsibility to uphold the quality of teaching in the cooperating college and to maintain high standards of conduct in order to protect his position and uphold the reputation of the graduate school that recommended him. He also has an added responsibility to the cooperating college. By virtue of the faith and trust in him as a new instructor, not a student, he holds a high sense of responsibility to his duties. The intern does not function in an environment that is dominated by his student associations.

The actual teaching experience coupled with the sharing experiences of the seminar provide high quality pre-service training for the graduate student which is difficult to duplicate under the student teacher or graduate assistantship programs.<sup>5</sup> It may also fill a real need for additional staff personnel in the cooperating colleges.

By placing qualified graduate students in intern positions, the department of Speech in the graduate school may be able to accept additional graduate students as assistants. This not only provides some income for students who might not have continued their studies because of financial need, but it also increases the total ability of the department to attract students to graduate programs in speech.

With the continuing need for qualified speech teachers and continuing sharp increases in the number of students seeking education beyond high school, the number of potential positions for interns could increase sharply in the next ten years. If given the proper support and publicity, the number of internships could well exceed the number of assistantships available by

<sup>4</sup> For detailed description of one seminar possibility see: Henderson, *op. cit.*, pp. 390-395.

<sup>5</sup> *Ibid.*, 388.

1970. A fully operative internship program may offer the stability which cannot be offered by the graduate assistantship program.

### III

The implementation of an internship program requires some consideration. Among the first considerations which might face the department hoping to begin an internship program is that of sources for intern positions. Community colleges, extension campuses, and exchange agreements with other departments offering graduate degrees in Speech are all possibilities.

The increasing demand for community colleges, and their rapid growth, provide a growing need for new instructors. Many community colleges would be extremely happy to hire interns to fill positions in the teaching of basic courses. Interns are attractive to these administrators because they represent fixed low-cost teaching positions that may be filled year after year at a base salary rate. Extension campuses of large universities are also excellent prospects for the same reasons as those given for community colleges.

Exchange agreements with other graduate schools offer many intriguing possibilities. Interns could teach full-time on host campuses for one semester. In addition to the regular benefits of the internship program, the intern would have the additional benefit of teaching in a department with considerable stature in the field of Speech. He could benefit greatly from the philosophy of the host department, and from the experiences of highly respected teachers of Speech who otherwise might not have been available to him.

Programs existing between the graduate school and other colleges or extension campuses could be set up by an agreement between the schools involved. Each cooperating college would agree to accept a specified number of interns each year with provisions made for increasing the number of intern positions should the need arise.<sup>6</sup> However, the cooperating college would reserve the right to rule on which candidates actually would be accepted. The criteria for selection of candidates would be worked out by common agreement between the cooperating schools and the graduate school. Among the criteria the following should appear: interest in college teaching, demonstrated academic ability, demonstrated informational speaking ability, and demonstrated leadership qualities.<sup>7</sup>

The program should be kept under close observation during its first few years in operation. Several evaluation conferences should be held in order to improve the operation of the program. The interns should be encouraged to express their opinions on the program while they are participating in it and after they have left their positions.

While internship provides only a partial possible answer to the problem of adequate training for future teachers of speech, it is believed that the program warrants consideration. If given proper planning, proper promotion, and qualified participants, the program of internship for future teachers of speech could make a significant contribution to their training.

<sup>6</sup> *Ibid.*, 395.

<sup>7</sup> For a suggested listing of criteria see: F. H. Dolan, "The Preparation of Junior College Teachers," *Junior College Journal*, XXII (February, 1952), 330-331.

## EWBANK OF WISCONSIN—PIONEER AND LEADER IN THE FIELD OF SPEECH

THE year 1960 has claimed another of our leaders. Distinguished in the field of public address; a pioneer in radio and television on the university campus; an inspiring, understanding teacher; and a friend to hundreds of students, teachers, and colleagues—Henry Lee Ewbank, Sr., of Wisconsin, has been taken from us. This brief tribute to him is scarcely sufficient to compensate for his long, wonderful years of service to our profession. Everyone who knew him loved and admired him for his warm, human qualities, and for the sparkle of his wit which pervaded his conversation, his comments in the meetings of the association, and his platform activity. These simple, impressive facts of his life were written by his colleagues at the University of Wisconsin.

Henry Lee Ewbank, Sr., died in Madison, Wisconsin, on August 13, 1960, at the age of 67.

His unsurpassed contributions to our profession include:

Thirty-three years of teaching at the University of Wisconsin, after a number of years at Albion College.

Chairman of the University of Wisconsin Radio-Television Committee from 1928 to 1958, and first chairman of the Wisconsin State Radio Council from 1945 to 1958. Under his guidance, the UW radio station, WHA, and the Wisconsin State Radio Network received national recognition.

Speech Association president, 1934; executive secretary of NATS and business manager of *The Quarterly Journal of Speech Education* from 1924 to 1930.

National first vice president of the American Association of University Professors from 1946 to 1948.

National president of Delta Sigma Rho from 1931 to 1939.

Secretary of the Interstate Oratorical Association from 1923 to 1929.

Directed the graduate study of sixty-four doctors of philosophy and many more master's candidates in radio, television, persuasion, discussion, and public address.

Created what was probably the first speech course in radio production.

One of the earliest advocates of experimental research in speech.

Author of several texts in discussion and in broadcasting, and of many scholarly articles.

Member of the SAA editorial committee on the History and Criticism of American Public Address.

Those are some of the facts. Professor Ewbank's ideas and philosophies about teaching, about speech training, about broadcasting have become an integral part of our profession. Beyond these lie the enormous personal values which "Heine's" students and colleagues will always realize.

Conrad A. Elvehjem, president of the University of Wisconsin, said of Dr. Ewbank: "A kindly man with sly wit, an ability to make friends easily, and rare knowledge of his subject, he was a national leader in the work to make the electronic communication media a force for social and cultural betterment, an idealist who lived to see many of his goals achieved not only in this state, but, to some degree, throughout the nation."

## IN APPRECIATION

With the November issue of *The Speech Teacher* the Editor and his staff pass their responsibilities for this journal to a new Editor, Dr. Gladys Borchers, of the University of Wisconsin. Her term of office begins the tenth year of this publication. She is exceptionally well qualified to carry on this task. Her life has been spent in the area of speech Education. From her broad experience, she views the entire field of speech with an intelligent perspective which draws upon her background as a teacher in the public schools, in a university high school, in courses for university undergraduates and graduate students. Her writings are known to all in our profession. Her influence in the field has been significant throughout this country and abroad. To her we confidently relinquish this stimulating and important position.

For three years we have worked conscientiously to give to speech teachers everywhere a publication which would keep them abreast of issues and problems in our field, provide practical articles on teaching method, acquaint them with new materials, and reveal through the lives of great teachers, the qualities which made them outstanding. We believe that *The Speech Teacher* has made a useful contribution to your professional lives. Subscriptions have increased markedly during the years 1958, 1959, and 1960. The Executive Secretary is advertising for copies of the journal during these years, which are now out of print. The work of the speech teacher in our country becomes increasingly important. As readers, you have a right to express yourselves regarding the kind of publication you desire. Write to your

new Editor and to the Executive Secretary with your suggestions.

No journal can be successful without the cooperation of its contributors. To all of you who have submitted manuscripts, we wish to express our sincere thanks and deepest appreciation. Your manuscripts are the lifeblood of an editor and his work. Our space requirements (112 pages including advertising) in my opinion are too modest to permit publication of all of the excellent materials which were submitted. The secretarial help available to the Editor was insufficient for him to do justice to the large body of correspondence which descended upon him. Your letters to the councils of the Speech Association of America might help considerably to improve the needs for publication space and editorial assistance. Those who think seriously about matters concerning our profession and write carefully the ideas they would share with their fellow teachers, deserve every consideration. I know that many of your manuscripts will be printed in subsequent issues of *The Speech Teacher*.

The Interest Groups of the association have been most cooperative in reporting the work of their members and in submitting important manuscripts, a considerable number of which were published. To all of the officers and members of these groups I wish to express my sincere appreciation. I am sure that Miss Borchers will welcome your fine support in the next three years.

The Departmental Editors are key persons in the job of getting out a professional journal. They were superior

in their handling of copy, their punctuality in meeting deadlines, and their care in doing their work. I wish to offer my profound thanks to all of them: Donald Ecroyd, Book Reviews; Erik Walz, In the Periodicals; Jon Hopkins, Audio-Visual Aids; and Ordean Ness, The Bulletin Board.

Next, the Advisory Editors and Consulting Editors have been most help-

ful. To all of them I wish to extend my appreciation and best wishes.

Finally, to our genial, all-knowing, indispensable "conscience of the Editor," Mr. Heath Meriwether and his excellent staff, our most sincere thanks. Without his discerning, kindly assistance no publication of the Speech Association of America would ever be printed! *The Speech Teacher* owes much to him.

K. F. R.

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## SPEECH CONVENTION CALENDAR

### NATIONAL

Speech Association of America: The Jefferson, St. Louis, December 28-30 (1961, New York; 1962, Cleveland; 1963 [August], Denver).

American Educational Theatre Association: University of Denver, August 28-30 (1961, Waldorf-Astoria, New York, August 28-30; 1962, University of Minnesota, August 24-26; 1963, University of Oregon, August 26-28; 1964, University of Pittsburgh, August 27-29).

American Speech and Hearing Association: Statler-Hilton, Los Angeles, November 1-5.

National Society for the Study of Communication: with SAA in St. Louis.

NUEA Committee on Discussion and Debate Materials: with SAA in St. Louis.

### REGIONAL

Western States: Oregon State College, Corvallis, November 24-26.

New England: Eastern Slopes Inn, North Conway, New Hampshire, November 25-26.

Southern States: Hotel Everglades, Miami, April 6-7 (High School and College Forensic Meet and Student Congress, April 3-7).

Central States: LaSalle Hotel, Chicago, April 14-15.

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# BOOK REVIEWS

Donald H. Ecroyd, *Editor*

University Microfilms, Inc., 313 N. First Street, Ann Arbor, Michigan, have originated a new method of reproducing out-of-print books. The book is first micro-filmed, then reproduced on good quality paper at about the same size as the original, bound and titled. They will reproduce any book you send them for about 5½ cents a page. If they hold the microfilm of the book already, the cost is less. For example, Wilbur S. Howell's excellent 1941 translation of *The Rhetoric of Alcuin and Charlemagne* is available for \$6.50; Robert N. Broadus' *The Research Literature of the Field of Speech* (1953) for \$2.50; Howell's *Logic and Rhetoric in England, 1500-1700* for \$14.70, etc. Many volumes in theatre, homiletics, public address, and criticism are available for what averages approximately 3½ cents per page. A complete catalog is available on request.

Appleton-Century-Crofts, 35 West 32, New York 1, announces that the *History of Speech Education in America*, edited by Karl Wallace, is again available for \$8.50. This is a valuable book for all teachers in the field of speech, and could very easily go out-of-print again. As more and more of us ask our students to develop a sense of heritage by reading this and other books like it, we do much to deepen feelings of "profession," and to gain new respect for our own hard-grown roots. If you do not own a copy, order it. You need it!

Ernest Wrage and Barnet Baskerville have brought out an interesting anthology, *American Forum: Speeches on Historic Issues, 1788-1900*. (New York: Harper & Brothers. 1960; pp. xii+377. \$5.50) The format makes for good reading, with its sense of "pro and con" presented by our great orators in their own vigorous language. Some of the twenty-six speeches are not readily accessible for study elsewhere, and all are accompanied by brief though helpful notes. In some cases the necessity of presenting both sides has led to the inclusion of some rather obscure speeches; but all are worth our reading, even though in some cases they are not "great orations," however you may choose to define that elusive phrase. I, per-

sonally, would not care to teach a standard course in American Oratory from the standpoint of issues. Nevertheless it seems to me that this book, with its excellent "Notes on Sources and Supplementary Reading," would be a fine starting point for other kinds of courses—say a seminar in oratory, or a special problems group. Incidentally, show it to your friends in History and Political Science—they will find it useful, too.

These few paragraphs close my three years as Book Review Editor for the *Speech Teacher*, and I have enjoyed them. I hope you have found the comments of the last dozen issues helpful. I know they have been honest! To all the many reviewers, to the publishers who sent the books, to my secretaries over the years, to our editor, and to you—the reader—thanks a lot. "Ye ed" starting in January will be Dr. Walter Simonson of Mississippi Southern College in Hattiesburg. To him, good wishes.

D. H. E.

**TEACHING SPEECH.** By Loren Reid. (Third edition). Columbia, Missouri: Artcraft Press, 1960; pp. xii+424.

*Teaching Speech* is a book which many of those who teach the methods in speech course will wish they had had the energy and patience to write themselves. It covers all those details characteristic of good teaching which need to be mentioned to the student in training and yet are so frequently overlooked.

There are five sections. The first, entitled *Preview*, gives facts "beyond the ken" of the average college student who contemplates a career in the teaching of speech.

Section Two, *In the Classroom*, attempts to help the beginning teacher in the activities of the usual classroom: planning the course, alleviating stage fright, helping the student improve his voice and articulation, teaching him to speak before a group, to participate in discussion, and to read aloud. Since the book is designed for use by those planning to teach in high school and also by those who teach in college, one chapter is devoted to *Planning a*

*High School Course of Study* and another to *The College First Course*.

Section Three is concerned with activities outside the classroom: *Directing a Play*, *Directing Debate*, and *Planning the Assembly Program*.

Section Four has to do with *The Profession of Teaching*. It is practical and professional in the discussion of membership in professional organizations, continuing study in graduate school, finding a position, even writing the letter of application.

Section Five, *Appendices*, contains material ranging from a simple test for articulation to lists of regional and national organizations for teachers of speech.

The style is easily readable, the format of the book is good although one might wish a more interesting cover had been chosen. Suggested assignments and extensive reference lists are included with each chapter.

Chapter 12 on the art of criticism is especially good. In it, as well as in the treatment of "The Problem of Cheating," pp. 232-234, and "Winning and Losing," p. 325, the author shows an appreciation for concomitant values inherent in speech which may very possibly be of more value than the acquisition of a specific speech skill.

Obviously, since the author has attempted to discuss the teaching of speech in its varied areas, those with specialized training in those particular areas may differ with him in approach and treatment. The discussions are necessarily brief. The present critic laments the limited attention to the subject of action and might easily become emotional over the second paragraph on page 217 in the chapter on interpretation. But we all have our own favorite teaching devices and we can use the material as we choose. This reviewer does not object to the fact that the book is written for both high school and college teachers. Let those of us who teach in college remember that those who teach in high school are forced through state requirements for certification to offer credits in "methods." College teachers are seldom required to study the art of teaching. A beautiful piece of research for the Ph.D. complete with tables, formulae, and footnotes does not always equip a beginning teacher to teach Speech 141 at ..... College. The reading of this text might be extremely valuable to many of us.

WYNETT BARNETT  
Wisconsin State College

**HOW TO SPEAK WITH POWER.** By Stephen S. Price. New York: McGraw-Hill, 1959; \$4.75.

Mr. Price's book on voice improvement is what publishers call a "trade book" and not an academic text. The Dale Carnegie influence is readily discernible though it has been modified by the professional radio experience and graduate training of the author. The book proceeds to motivate the reader to improve his voice, suggests exercises that could accomplish this, and lastly, shows the application that such training might have in various areas of social communication.

The author strives to motivate his reader by citing examples of famous people who had voice problems and have overcome them. His treatment of the psychogenic factors in vocal shortcomings is excellent. He does not consider physiological factors. The author's treatment of projection and his exercises for developing it are particularly good. In general the book provides plentiful exercises of reasonably good quality.

Some of the weakness of the book are probably inherent in a publication aimed at a non-academic market. Essentially, the author over-generalizes and promises to do too much; seeking by a simple set of breathing exercises, for example, to correct problems of voice, marital relations, professional stature, and communicative effectiveness. After the good treatment of psychogenic factors in vocal disorders, it was somewhat disturbing to see so superficial a treatment of the psychological factors in overcoming these problems.

The treatment of phonetic factors in breath control is weak and at points inaccurate. The author admonishes the listeners to "read between the lines" of speakers in conversational situations. It would seem that research in listening and communication has adequately shown that attempts of the listener to project anticipated meanings into the discourse of other speakers are a major source of misunderstanding and ought not to be encouraged.

In summary, the book may well be able to help a number of people and as such will mark a useful addition to the trade market. However, the correction of several limitations would have made the book more useful and congruent with contemporary academic practice.

WALTER E. SIMONSON  
Mississippi Southern College

**THE PROCESS OF COMMUNICATION.** By David K. Berlo. New York: Henry Holt and Company, 1960; pp. 318. \$4.25.

A new book may embody the elements of three contributions to possible readers: (1) the exposition of relatively new ideas (at least in the context in which they appear), (2) the reorganization of relatively well known ideas in order to clarify relationships (relationships of theory to practice is one possibility), and (3) refreshing restatement of ideas for purposes of clarity, simplification, and interest. Usually, a new book will be stronger in one of these contributions than in the others; it must be strong in one or it should never have been produced. Many of today's textbooks flowing from the presses, with only a catchy title that might be called new, fall in the category of "unproductive."

*The Process of Communication*, however, is a needed book. David K. Berlo has produced a small volume which satisfies the contributions of *reorganization* and *refreshing restatement*. He has succeeded in tying up theory and practice in a lucid and interesting fashion. Any beginning student of human behavior would do well to spend the time it takes to read this book.

Berlo's work logically divides into two sections (division not indicated by the author)—six chapters in the first and five chapters in the second. The first portion begins with a discussion of the purposes and dimensions of the communication process, follows with an exposition of the ingredients of communication as exemplified (for purposes of clarity) by a model of communication, then reviews the stimulus-response (law of assimilation) theory of learning and points out the similarity of that theory with communication theory, and concludes with two chapters on interpersonal and group communication. The second portion begins with a two chapter development of *meaning*, follows with two chapters on the structuring of perception and the application of perception in inference, and concludes with a discussion of the definition of meaning.

*The Process of Communication* is in hard cover, attractive and  $5\frac{3}{4} \times 8\frac{1}{2}$  inches in size. There are no pictures and few diagrams. The suggestions for discussion at the close of each chapter have been carefully prepared and add to the value of the book.

The critic believes that those already deeply interested in the communication processes will

enjoy reading this book and that those just beginning study in the area should read it at an early opportunity. The connection between theory and practice make the book an important piece of reading for those actively engaged in communication in business and public relations fields.

THOMAS R. LEWIS  
Florida State University

**VOICE AND ARTICULATION DRILLBOOK** (2nd ed.). By Grant Fairbanks. New York: Harper and Bros., 1960; pp. xix+196. \$3.50.

*Voice and Articulation Drillbook* first appeared in 1937; its last revision until now was in 1940. In the twenty-three years of its existence, it has been one of the most popular books in the field. Its reliability, soundness of scholarship and usefulness to teacher and student have never been seriously questioned. The present edition replaces that of 1940, and in its preparation, as the author states in his preface, the entire book has been rewritten.

As is the case with every revision of a standard work which has been used successfully for a number of years, the question inevitably arises, why a revision at all? Is it because teachers are suckers for everything new, and tend to adopt every new text that comes along? *Ergo*, must the author revise periodically, so the book salesman can make his pitch about it being the *latest*? Furthermore, is a revision necessarily an improvement? This reviewer could name a number of speech books which, going through two or more revisions, have become steadily worse. Or, more to the point, it is because the author, through sound scholarship, feels impelled to change his approach, with the expectation that the revision will prove even more useful to instructor and student alike? I believe that this is the case with Dr. Fairbanks.

This revision places greater demands upon the scholarship of the instructor. For example, Chapter I, a new chapter entitled "A Graphic Introduction," presents an analysis of a spectrogram of the voice, the interpretation of which assumes some background of experimental phonetics. There are numerous new charts which require careful study—charts of the acoustic vowel area, word contrasts in the vowel and diphthong areas, of the consonant elements, etc., whose value is considerable.

Major changes include the elimination of a chapter on breathing and one on loudness, and the addition of chapters on intensity and

phrasing. The old chapter on stress now includes emphasis upon intonation. With these changes I am in accord. Intensity is certainly an improvement in terminology over mere loudness, and the acquisition thereof more important. The new chapter on phrasing is the best I have seen. The material on intonation is clear and concise.

Perhaps the greatest change from the earlier edition is the new format of the chapters on vowels, diphthongs and consonants. Typical spelling of the sounds has been eliminated, as have nonsense syllables. All the drill components of the chapters on sounds follow the same design. For each individual sound, there appear: (1) A list of sounds most likely to be confused; (2) series of words differing by one element; (3) words involving minimal contrasts, distinguishing between them; (4) listening to a series of words differing by one element; (5) words with sounds in the initial, medial and final positions; (6) special items peculiar to the sound in question, usually supported by word lists; (7) sentences loaded with the sound in question.

This reviewer must admit to some consternation at first over the numerous eliminations, additions and changes. Having become too used to the older edition, it was a little difficult to adjust my thinking and to visualize how the new revision could best be put to use. Careful study has convinced me, however, that the author has done a fine job, one that needed to be done, and one that will better serve the interests of those concerned with the improvement of voice and diction.

Let me add that the printing is superior, the type face being clear and clean. The binding of the book is more attractive, done in red and black, with the title stamped in gold on the front cover as well as on the binding edge.

In a word: those who have used the older edition will be happy with the new; those who have not should give it serious consideration.

ANGUS SPRINGER  
Southwestern University  
Georgetown, Texas

**THE POWERS OF POETRY.** By Gilbert Highet. New York: Oxford University Press, 1960; pp. xv+356. \$6.00.

*The Powers of Poetry* is a compilation of thirty-nine essays on poetry and poets by Gilbert Highet, Anthon Professor of the Latin Language and Literature at Columbia University. The individual essays are organized into

four major divisions: Techniques, Poets, Poems and Values, and provide a useful reference volume for the student or teacher of interpretative reading.

The introductory unit, *Techniques*, consists of three brief essays dealing with melody, rhythm and obscurity in poetry. Within the initial paragraph the merit of the oral reading of poetry is established: "... most poems ... were meant to be spoken, or chanted in chorus, or sung. ... Much of their meaning is in their sound."

"Melody in Poetry" is limited to rhyme and alliteration and might provide a mechanical crutch if expanded out of context by the uninitiated oral reader. "Rhythm in Poetry" is restricted to scansion and stems from traditional prosody. "Obscurity in Poetry" forms a refreshing climax for the first division of the volume by citing specific causes for difficulty in understanding poetry.

The second division of the work deals with poets. It is based upon the contention that in order to appreciate poetry, one must know the men who write it. Seventeen brief essays on fourteen poets from Shakespeare to Dylan Thomas are included. They are not mere biographical accounts, but rather are candid vignettes providing new perspectives and fresh insights into the personalities and philosophies of the writers. Especially rewarding are the discussions of Byron, Jeffers, Eliot and Cummings.

The third division of the volume is entitled, "Poems." It is a potpourri of poesy assembled into four sub-groups: Lyric, Epic, Elegiac and Dramatic. Twenty-one essays provide connotative expositional analyses of individual and groups of poems. Although the analyses are not as exhaustive as the effective oral interpreter demands, they do provide a valid contribution to his task.

The final chapter of the book considers the values in writing and reading poetry. It forms an effective conclusion to the work indicating our daily association with poetry almost unawares, and progressing to the ultimate aesthetic involvement.

*The Powers of Poetry* is not a speech textbook. It is not a thorough, systematic approach to poetry. It does, however, provide valuable data for the interpretative reader who strives to share the totality of a poet's emotional, philosophical and aesthetic impact.

HENRY J. JISHA  
The University of Cincinnati

## COMEDIES AND FARCES FOR TEENAGERS.

By John Murray. Boston: Plays, Inc., 1959; pp. 386. \$4.95.

## FOUR-STAR RADIO PLAYS FOR TEEN-

AGERS. By A. S. Burack. Boston: Plays, Inc., 1959; pp. 246. \$4.00.

## CHILDREN'S PLAYS FROM FAVORITE

STORIES. By Sylvia E. Kamerman. Boston: Plays, Inc., 1959; pp. 583. \$5.95.

*Comedies and Farces for Teenagers* is a collection of short plays of one to several scenes each, from twenty-five to thirty-five minutes playing time. They are all uncomplicated in their technical staging requirements and are royalty free to amateur producing groups. Strongly contemporary themes—the hi-fi craze, television quiz programs, advertising and promotion “gimmicks,” etc.—would seem to limit the universality of several of the plays. Unmistakable echoes of *Midsummer Night's Dream*, *The First Dress Suit*, and *You Can't Take It With You* remind us that Murray is not always completely original in either subject matter or treatment. On the other hand, he occasionally strikes a note of freshness that makes *The Mish-Mosh Bird*, *Honest Injun*, *Miss Hepplewhite Takes Over*, and *Mr. Filbert's Claim to Fame* at least worth considering for production. While the characters involved in the contrived situations are generally well within the capabilities of the average high school actor and actress, there are very few that could be considered a challenge. They all seem to be well recognized types rather than individual personalities. The father, the mother, the teenage son or daughter and friends, the spinster, the professor, the socialite, the English or Drama teacher, the business tycoon, the farmer, his wife, and daughter, the mother-in-law, and even the various hypertense members of the stage, television or movie industries could be easily transplanted from one play to the next without change. All of these say and do just what one would expect of them. While there is nothing “objectionable” in any of these plays for teenagers, neither is there much opportunity in them for fostering the high values and ideals sought in the best secondary school drama programs.

*Four-Star Radio Plays for Teenagers* should serve well the need of high school radio and speech programs for dramatic material in classroom projects and to be broadcast over school

public address systems. With the exception of “The Coming of the Prince,” the twelve royalty-free radio scripts are all based on material of recognized literary merit. For the most part, the writers have succeeded either in scrutinizing selected dramatic incidents from the sources or in condensing the general story line into a cohesive half-hour plot. Obviously one could not expect an abbreviated version of such a story as *Great Expectations* to be as effective as the full-length novel, regardless of the medium used to project it. Several of the adaptations should serve to whet adolescent appetites for reading the original work. Most of the scripts will require considerable study of the original in order for directors and actors to capture essential qualities of character since condensation tends to emphasize plot at the expense of character. There will be some difficulty with the period dialogue in such scripts as “Pride and Prejudice” and “Lorna Doone.” Modern teenagers are likely to think some of the lines rather funny in their stilted and flowery diction. But these plays should provide basically good perennially popular material for use wherever radio scripts are needed. Technicalities of production should present no serious problems.

Unfortunately, the dramatizations contained in *Children's Plays from Favorite Stories* fail to satisfy the ever-increasing demands of children's producing groups for new and good short plays. Of the fifty scripts, only six can be recommended as measuring up to the accepted standards of good children's theatre dramaturgy: Rowena Bennett's *Rumpelstiltskin*, Cena Christopher Draper's *The Emperor's Daughters*, Josef A. Elfenbein's *The King Who Couldn't Be Fooled*, Hathaway Kale Melchior's *Little Ki and The Serpent*, Shirley Simon's *Doctor Farmer* (with an unmistakable Moliere quality), and the same author's *The Tiger and the Brahman*. The rest suffer to varying degrees from one or more of the usual shortcomings of children's theatre literature: obvious moralizing, bland and uninspired handling of exposition, lack of dramatic action, unclear plot line, mundane dialogue (sometimes in rhyme), and illogical liberties with “dramatic compression.” The reviewer was convinced that certain of the stories lent themselves to dramatic treatment better than others and that several demanded *adaptation* rather than literal *dramatization*. In all the plays, however, the staging is simple, and production notes at the end of the book are quite complete. They should present no prob-

lem to the unseasoned producer. Playing times—from ten to thirty minutes—are listed along with setting, costuming, property, and lighting requirements. The volume is carefully edited. One can only hope that a stricter code of criticism will be applied to plays for any future collection in this series.

JED H. DAVIS

University of Kansas

**GUIDE TO GOOD SPEECH** (2nd ed.). By James H. McBurney and Ernest J. Wrage. Englewood Cliffs: Prentice-Hall, Inc., 1960; pp. x+342. \$4.95.

The second edition of *Guide to Good Speech* is a thoroughgoing revision of a sound and usable text in public speaking. Organization, style, typography, illustration, all have been changed, sometimes radically and usually for the better. Retained is the solid content of the first edition based on the premise that "good speech enables you to make a larger contribution in all democratic councils—in your home, your community, and in your state and nation." Retained, also, are the excellent summaries at the end of each chapter, the outstanding chapters on "choosing subjects," "exploring your subject," and "outlining your speech." Added are new illustrations, delightful cartoons by Burr Shafer, new exercises, a more logical and teachable arrangement of chapters, and a more concise and, at times, "breezier" style. Also included is a section on how one can improve his bodily action and some new material on organization and outlining which definitely improves this chapter.

The *Guide to Good Speech* contains twenty-one chapters as well as a sample speech for each of the four main types of speaking discussed by the authors. In addition to chapters on speech purpose, selecting speech topics, organizing and developing the subject, there are individual chapters devoted to language and style, voice and articulation, reading aloud, and the use of the microphone and camera.

Adverse criticisms are few. Changes in style of writing at times seem to have been made simply to lend support to the fact that this is the second edition. Moving, for instance, from "Fix your outline in mind" to "Fix the outline in mind" hardly seems meritorious; indeed one might well argue that going from a personal to a more impersonal style decreases the possibility of effective communication. In a similar manner, the writers, in an apparent effort to

tighten the language of the text, have omitted examples that made the topic under consideration concrete and alive. A case in point is the opening of Chapter 2 where the discussion of Bryan and Churchill as examples of speakers who did not always get results is omitted in the new edition. This reviewer also regrets that the sections on evidence and reasoning and on introductions and conclusions are not discussed in greater detail. In spite of these shortcomings, *Guide to Good Speech* remains in its second edition an excellent and highly practical text.

GORDON L. THOMAS

Michigan State University

**CORRECT SPEAKING.** By John H. Williams, Fred M. Henley, Robert E. Murray, and Thomas C. Savage. Chicago: Loyola University Press, 1958; pp. ix+113. \$1.28.

**ADULT SPEAKING.** By John H. Williams, Fred M. Henley, Robert E. Murray, and Thomas C. Savage. Chicago: Loyola University Press, 1958; pp. ix+94. \$1.28.

**EFFECTIVE SPEAKING.** By John H. Williams, Fred M. Henley, Robert E. Murray, and Thomas C. Savage. Chicago: Loyola University Press, 1958; pp. ix+94. \$1.28.

**PLANNED SPEAKING.** By John H. Williams, Fred M. Henley, Robert E. Murray, and Thomas C. Savage. Chicago: Loyola University Press, 1958; pp. x+83. \$1.28.

These four books constitute a series published for use as textbooks in a four year speech course for Catholic secondary schools, one text for each of the four years.

Each volume after the first carries in the introduction a brief review of the preceding work, linking its principles to those which follow, thus establishing a continuity from book to book.

*Correct Speaking*, intended for use in the ninth grade, gives in the introduction reasons for learning how to speak correctly, followed by the statement "You will learn how to speak correctly by listening to others and paying attention in all your classes . . . developing your ability to converse . . . making certain that you are loud enough to be heard . . . developing a clarity of speech . . . learning to fit your pace or rate to the material . . . putting some variety into your voice . . . develop-

ing your ability to read correctly . . . [and] using every opportunity to get up before your class to speak." The seven chapters which follow develop, in turn, each of these ideas, and furnish apposite drills and assignments. Included in the chapters on listening, on conversation, and on reading are pupil check lists that should be especially revealing and helpful.

The greatest weakness in the volume appears to be in dealing with audibility and clarity of voice. A skilled teacher would need to supplement the instruction in this area. Excellent drill material is furnished for individual sounds, but only vague directions given as to the proper formation of the sound; such as, "your tongue has to be careful," "hindered by lazy lips," and "pronounce each word clearly and distinctly." A pupil might be baffled, too, by being told to "send your voice not so much through your mouth but up through the bone in your head, so that you will not waste breath," or "You will find yourself breathing correctly if you always observe the rules . . . 1. Relax, take it easy. 2. Stand erect, not rigid. 3. Breathe deeply. 4. Open your mouth."

*Adult Speaking*, second in the series, suggests a more mature attitude toward one's own speech and that of others, indicating the so-called characteristics of adults in learning to speak. The volume is devoted to interpretative reading, discussion, story telling, and short talks, with the development of emotional qualities, gestures, poise and confidence, and the presentation of what is called the W plan for speech construction. This plan, which is to be the basis of all future speech outlines, has five steps: 1. *Wake up that audience.* 2. *What's the big idea?* 3. *Why bring that up?* 4. *Weave in a story.* 5. *Warn and wrap up.*

*Effective Speaking*, the third year text, stresses the fact that an effective speaker gets results. Emphasis is placed upon practice. This is an excellent volume—the best of the group, in my opinion—devoted to speech construction. Each part of the speech is analyzed, introduction, theme topic, and conclusion; specific directions are given with apt illustrations of each point. Assignments are provided for the study of these principles in speech models, as well as their application in original speech writing. Helpful check lists are provided for evaluation of results. Distinctions are drawn, happily, between speech style and written style, and between informal and formal speaking.

*Planned Speaking* is largely a continuation of

the study of speech construction, introducing the use of the techniques of exposition, description, narration, argumentation, and persuasion as used in the public speech. Attention is given to adaptation to the audience, to the employment of rhetorical devices, and to methods of delivery. The work is brought to a close by a summary of the skills acquired and assurance that the student is prepared to meet future speaking situations. There is little, however, to stimulate further study and investigation in the conclusion, "You have studied and practiced all that is needed for good speech."

The volumes are uniform in size and make-up, attractively bound and easy to handle. As a bearer of burdens the student will appreciate one slender volume each year, rather than a tome containing sufficient material for several years of study. The brevity and limited scope, however, would necessitate considerable supplementing for a class which meets every day. It would seem unfortunate, therefore, that no lists of sources or reference material is included.

The point of view is Catholic, which along with consideration of speech requirements, governs the choice of illustrative and practice materials.

The text is addressed to the student in a style that is simple, direct and concise; it is motivating and reassuring; and it has the advantage of carrying the pupil forward without bogging him down in a mass of detail.

All in all, in spite of brevity and some oversimplification, this series in the hands of a well-trained teacher would serve well the purpose for which it was designed.

BETTY MAY COLLINS

*Memphis Technical High School*

**IMPROVING YOUR SPEECH.** By Glenn G. Gooder and John A. Grasham. New York: Harcourt, Brace and Company, 1960; pp. 326. \$3.75.

As stated in the preface of this work, Messrs. Gooder and Grasham believe a textbook in voice and articulation must be meaningfully and consistently organized; cover basic elements while avoiding the confusion of a too comprehensive treatment; provide for the evaluation of speech proficiency in specific terms; present varied, interesting, and purposeful drill materials; and have eye appeal. The suggestions regarding organization avoiding confu-

sion, and eye appeal might well be noted by every potential textbook author.

If the criteria of Grasham and Gooder are accepted, then *Improving Your Speech* should meet with approval, for it thoroughly satisfies these requirements. The book is organized into four major sections: Evaluating Speech, Enriching Voice, Increasing Clarity, and Expanding Expression. In this way it follows the logical sequence of discovering a level of speech proficiency, improving that proficiency, and then putting the improved speech to work. Moreover, the individual sections are so organized that the opening chapter provides a survey of a general nature, while succeeding chapters deal with specifics. For example, the section on Clarity begins with a discussion of American speech habits and progresses to special problems of articulation and pronunciation.

The problem of confusion created by a comprehensive treatment has been overcome by using simple, precise language and eliminating the jargon of voice science which often plagues beginning students. In addition, the book contains an ample collection of examples, illustrations, and practical exercises.

In order to facilitate the rating of speech proficiency, a series of tests have been included beginning with an overall speech evaluation and continuing with more specific tests of breathing, voice quality, articulation, etc. The individual tests are fixed on perforated pages, which, wonder of wonders, can actually be removed without mutilation. Another feature that students eager to measure progress should find satisfying is a "Speech Proficiency Profile," to enable the plotting of test scores and thereby provide a graphic record of achievement.

Unlike some texts of this nature, *Improving Your Speech* keeps in focus the fact that speech is a useful art and emphasizes the dynamics of speech in communicative situations. A chapter entitled "Understanding American Speech" is exceptionally well written and should answer for students the question, "Why study speech?" Illustrations used seem designed to stimulate the development of the speaker's imagination. A selection from John Davenport's "Slurvian Self-Taught," is a particularly fine example. Another helpful factor is the employment of standard dictionary diacritical marks in conjunction with phonetic symbols in order to avoid perplexing students who are familiar with the International Phonetic Alphabet.

Perhaps the greatest handicap of this text

is its per unit cost; \$3.75 seems an unfortunately high price for a paper-backed edition which by its very nature can be used efficiently only once. In other respects, however, *Improving Your Speech*, seems to achieve the standards its co-authors have established.

THOMAS L. FERNANDEZ  
Westminster College  
Fulton, Missouri

#### THEATRICAL ENTERTAINMENTS IN RURAL MISSOURI BEFORE THE CIVIL WAR.

By Elbert R. Bowen. University of Missouri Studies, Volume XXXII. Columbia: University of Missouri Press, 1959; pp. xiii+141. \$3.50.

This unpretentious book fills a modest gap in the history of the American theatre. Geographically, it extends the thorough documentation of the early St. Louis theatre, done by Carson and others. The frontier of ante-bellum Missouri had two audiences, the settlers, remaining after the pioneers, and the seekers, pausing on their way west. Professional performers who ventured into this sparsely settled area were themselves pioneers, risking financial collapse and competing with "gambling, harlotry, chicken-fighting, rat-killing, and fighting." An acting company was lucky to be as popular as Herr Freeberthysen's Celebrated Original Swiss Bell Ringers, or a circus starring monkeys, or a minstrel show boasting Ethiopian Melodies, Fancy and Comic Dancing, and Characteristic Delineations. No wonder the operations of Ludlow and Smith (save one inconsequential foray) bypassed the area.

Hence Bowen's study is valuable partly for its negative findings. No profound revelations here, but we now know what went on. The hardy souls of rural Missouri evidently did not yearn for the finest of our dramatic heritage; they preferred bizarre entertainments. Although Shakespeare was produced, comedies and melodramas were far more popular. We learn that no major actor toured the hinterland (except Joe Jefferson at eleven and Lawrence Barrett at twenty—neither yet prominent). On the positive side are names of lesser performers who did appear, along with plays, dates, and places. Within this factual bulk are two lively sources, both dealing with theatre in St. Joseph, apparently the cultural high spot on the frontier. One is a reminiscence by Charles A. Krone, recounting his activities with the Allen Company, "the only known resident professional

stock company in rural Missouri"; the other is a newspaper account, describing in detail an amateur production in 1855.

Bowen admirably treats extensive activities of non-professional groups, invariably called Thespians. It is a delight to read about German communities stubbornly resisting bluenose pressure, producing plays simply for enjoyment, without the usual rationalizations about moral and utilitarian values. The Boonville Library, Reading Room, and Thespian Association inspired strong support before its seven-year life was cut short by the Civil War; the group built a fine theatre, probably the oldest still standing west of the Alleghenies, though in its present form remodeled somewhat as a cinema. (The vigor of the Boonville Thespians was a particular revelation to this reviewer, who thought he was pioneering when, as a graduate student in 1951 at the University of Missouri, he was called on to help organize the Boonville Community Players and direct their first play.) The St. Joseph Thespians acted two plays written by their own Dr. Blake: a "local tragedy," *Back-woods Hero*, and *Roy*; or, *The Coward Unmasked*. Such amateur activity was part of the early development of an indigenous drama that could later boast to the world of playwrights like O'Neill. That this kind of dissertation-based study must sag under list upon list of specific theatrical entertainments seems inevitable. One could wish for bigger ideas and more arresting conclusions, but Bowen has followed his material and gone no further. The copious bibliography almost compensates for only seven illustrations, paper binding, and no index.

JEROME LANDFIELD  
Oberlin College

#### SPEECH FOR EVERYDAY USE (rev. edition).

By Elizabeth G. Andersch and Lorin C. Staats.  
New York: Rinehart and Company, 1960; pp.  
xiii+329. \$4.75.

The new edition of *Speech for Everyday Use* by Andersch and Staats, might well list Claude Kantner and Edward M. Penson as collaborators in the authorship, for they each contribute a significant chapter. Allan L. Ward, illustrator, provides delightful Thurberish line drawings throughout the text. An insight into the author's purpose is found in a quotation from page 7 of the text "... we are as much interested in the casual, everyday uses of speech as we are in those more special occasions when we read or speak 'in public.' ..."

No essential features of the first edition are omitted; rather, the topics of the earlier version are reworked and expanded as demanded by recent findings in the field of speech. There is considerably more material on listening and the importance of the audience in the communicative process. An entirely new section, "Speech in Action," is included and a chapter treating parliamentary procedure is inserted. The index is enlarged, and considerable reshuffling of the assignment section and the sample speeches is shown in the new edition.

The overall structure of a theory section and an action section is retained, along with a parallel workbook. The first three chapters lay down a thorough and greatly enlarged foundation for the remaining chapters as they analyze the process of oral communication, drawing heavily from philosophy, psychology, and general semantics.

Chapter Four begins a more traditional approach to speech as invention and organization are treated in a very functional way. The next chapter moves into the study of language in a clear, workable, conventional fashion, though the implications of the works of such modern writers as Irving Lee, Charles K. Ogden, and I. A. Richards are included. Chapter Six is a treatment of delivery, "The Transmitters of Oral Communication," and is made unusually interesting by Mr. Ward's sketches. The following chapter presents much new material stressing the importance of listening and giving practical instruction on how to do it. Unexpectedly, one also finds here a good section on idea analysis of the sort that is often found in the "fallacy" section of debate text books. The next chapter continues the emphasis on listening, and audience analysis is treated with the thoroughness of a persuasion textbook.

The theory phase of the book ends with two new chapters. Chapter Nine, "Speech in Action," makes specific application of invention, organization, style and delivery to the several types of speaking occasions and the conventional purposes of public speaking—to inform, entertain, stimulate, and persuade. This is a particularly useful section of the book. Chapter Ten is a brief but usable chapter on parliamentary procedure that the beginning speech student ought to find helpful.

*Part Two, The Practical Phase of Speaking*, in some fifty pages, offers carefully sequenced drills and projects, diagnostic speech performances, and speech assignments, each with a

"how-to-do-it" section. The Appendix gives excellent sample speeches paralleling the individual speech assignments of the previous section.

This interesting and delightful book departs from the traditional organization of the basic text in speech. It displays a thorough knowledge of, and practical use of, sound educational philosophy. Frequently it draws from other writers in the field, but it is quick to give due credit and to point to a more comprehensive work where it is indicated. The projects and speech assignments are carefully planned, but are withdrawn to a separate part of the book. A specific outline integrating the practical section of the book with the theoretical phase would be helpful. Such an aid may possibly be found in the author's parallel workbook which the reviewer has not seen.

This revised edition, while professing to be speech for everyday uses, leans a bit toward basic public speaking, though not nearly so much as the average "fundamentals" text. It is not as lucid and sparkling in style as the works of Brigrance or Sarett and Foster, but it is a worthy and successful attempt at drawing together several new emphases in the speech field. It avoids pet methods or ideas unless it be the very noble one of attempting to build within the student a thorough understanding of the fundamental processes of communication. This book will be very usable in the one semester beginning speech course. Whatever success the first edition enjoyed should be fourfold for this one.

DEWITTE T. HOLLAND  
Hardin-Simmons University

**PRACTICAL SPEECH FUNDAMENTALS.** By Eugene E. White. New York: The Macmillan Company, 1960; pp. x+519. \$5.75.

*Practical Speech Fundamentals* is organized into four major units: (1) an overview, (2) the speaker, (3) the audience, and (4) basic forms of oral communication. Unit one, An Overview, calls attention to the values of effective speech, introduces the communication cycle, and presents a practical discussion of stage fright.

Unit two, The Speaker, discusses personal attributes, language, bodily action, voice, and pronunciation. Specific and thorough instructions are given for developing personal attributes necessary for effective speaking. The contributions of semantists are blended skillfully with the traditional approach to give a con-

temporary explanation of language. Interesting examples are used to make the precepts concrete. An unmechanistic development of bodily action stresses the need of seeming natural, but makes clear that this kind of bodily action is generally achieved only as a result of the application of sound principles. As in any text which devotes only one chapter to voice, a necessarily succinct discussion is provided. However, the drawing of phonating vocal folds on page 121 may prove confusing to students, as the folds are shown to be fully closed. The chapter on pronunciation attempts to cover most of the topics generally covered in a text devoted exclusively to voice and diction. The result is a disturbing lack of depth in any of the topics.

Unit three, The Audience, presents techniques for improving listening habits, and explains principles and methods of adapting to the audience and occasion.

The Basic Forms of Oral Communication are treated in unit four. Included are public speaking, oral reading, and group discussion. A number of minor points reduce the effectiveness of an otherwise sound exposition of the principles of public speaking. Too often conclusions are presented without citing or discussing the evidence on which they were based. For example, the author states "that a higher correlation sometimes exists between belief and desire than between belief and evidence. . . ." (p. 212). Yet no evidence is introduced in behalf of this inference. Only three patterns of organization (time, topical, and problem-solution) are explained. Probably many speech teachers will be astonished to learn that "Other patterns, such as Spatial, Cause and Effect, the proposition of 'Fact,' are primarily variations of the three analyzed here." (p. 284). The author maintains that "successful oral communication should be organized and developed in the most effective logical and psychological manner." (p. 19). Little specific instruction is given, however, for organizing a speech psychologically. At one place the text declares that "if you were addressing a Knights of Columbus meeting about the problems of India, you would not stress that country's 'need' for population limitations." (p. 220). It would seem to this reviewer that the most logical, ethical, and persuasive method would be to show the significance of this "need" and demonstrate ways of combatting it other than by the "objectionable" means of birth control.

*Practical Speech Fundamentals* is written in a clear, readable style. Varied, practical exercises are included at the end of each chapter. The text obviously seems to have been written for the survey type of fundamentals course. Those who favor the survey course, however, may regret the omission of debate and radio and television speaking as basic forms of oral communication.

BERT E. BRADLEY, JR.  
University of Richmond

**THE CLOWN FAMILY SPEECH BOOK.** By Morris P. Pollock and Miriam S. Pollock. Springfield: Charles C. Thomas, 1960; pp. xi+104. \$6.50.

The problem of how to package a speech program for children who need developmental and remedial speech instruction so that it will utilize the maximum number of learning principles and at the same time capture, maintain, and retrieve the child's interest has been solved to some degree in this book.

The life of this family of clowns, living in a polka dotted house, surrounded by a garden of balloons and pinwheels, has within it "life situations" which combine nonsense and "practical" learning. The story of the clown family's garden, birthday party, trip to the country, and fun at home is well written and well illustrated in five chapters and 45 pages. Those who like drill on the *parts* of the speech and language process will find the stories include (perhaps even emphasize) this kind of material. Those who hold that speech work should be a group interaction process will find that the stories encourage and motivate such learning.

The book includes a section in which there are suggestions for teaching. Although such suggestions are hardly more than descriptive outlines of the clown stories, nevertheless, the suggestions do underline the techniques which are being used in support of certain learning principles.

The last part of the book is a workbook which the child can color, mark with matching lines, or cut. The material concerns the clown stories and is useful as a supplement or as a partial substitute for the written material. Parents could use this book effectively. The cost of the book, however, makes it impractical to use as a non-reuseable workbook in clinics.

DON HARRINGTON  
Washington, D. C.

**A GUIDE FOR SPEECH, DRAMATICS, RADIO AND TELEVISION.** By State Committee on Speech Education. Missouri: State Publication No. 118-G, 1959; pp. 223. Free to directors of speech education.

The purpose of this book is stated well by the authors in chapter three: "This guide is not intended to be prescriptive. It contains no official course-of-study to be followed, no *ex cathedra* dogmas on course content or teaching methods. Rather, this guide is designed to suggest ideas." With this purpose in mind the book is very worthwhile. It covers all the fields of speech from general speech to related co-curricular activities.

The first two chapters deal with the usual educational double talk about a philosophy of secondary education. Chapter three deals with the role of speech education in the high school and is an excellent chapter. In this chapter can be found many arguments as to the need in every high school for a course in speech education. Chapter four suggests some ways of setting up a general course in speech dealing with everything from informal speech to public discussion. There are some excellent suggestions on various types of evaluation forms to cover public speaking, discussion, and debate.

Chapter five covers the unit on the teaching of the drama. This chapter includes all of the various problems that may be encountered in a drama unit from production to rehearsing a play. This chapter also gives fine suggestions on how to meet some of the technical problems of the theatre. Chapter six covers radio and television with some suggested lines of study if this material is to be taught in the high school. In this chapter, also, many questions that a teacher unfamiliar with the area may have, are answered.

The final chapter of the book is a discussion of some of the co-curricular duties of a speech teacher, such as how to set up a debate or drama conference.

A splendid bibliography of books at the end of each chapter dealing with the subjects taught in the various units of the chapter could be of great value to some teachers of speech.

RAYMOND L. MONTE  
Ionia (Mich.) High School

**WORKING UP A PART.** By H. Darkes Albright. Second edition. Boston: Houghton-Mifflin Company, 1959; pp. x+246. \$2.75.

Teachers of acting on the college level and directors of community theatres will welcome this second edition of Professor Albright's manual for approaching the many problems of guiding beginners in the field of acting. Owners of the 1947 volume will discover few changes in the original seven chapters devoted to procedures for working up a part in rehearsal and performance. Some exercises have been added, and a few selections for drill in reading have been replaced by new material.

The principal feature of the second edition is the introduction of more scenes for rehearsal and performance. Ten new scenes have been added to five of the scenes retained from the earlier edition. Selected from recent works of contemporary playwrights, the new scenes provide a broader range of style and moods.

The bibliographies have been substantially revised and enlarged, and the former illustrations replaced by ten well-chosen photographs from recent productions in American universities.

This soft cover second edition can be effectively used either as a text or as a reference handbook. In contrast to those works having an informal and conversational style in approaching problems of acting, *Working Up A Part* continues to offer a practical and systematic method of guiding the beginning actor.

STUART CHENOWETH  
Michigan State University

**TEACHING THE YOUNG CHILD.** By Lillian M. Logan. Boston: Houghton Mifflin Company, 1960; pp. 449. \$6.00.

The subtitle, "Methods of Preschool and Primary Education," accurately describes this textbook for students and teachers in nursery school, kindergarten, and primary education. The author, Lecturer in Education at Evansville College and Kindergarten Director for the Evansville schools, writing from her years of experience as an instructor of children and prospective teachers, has produced a practical, readable guide organized into four parts: the essential elements of early childhood education, the principles of curriculum organization at this level, fundamental areas of instruction (communication skills, social studies, sciences, arithmetic, creative activities) and problems stemming from the exceptional child and from poor classroom environment.

It is part three that has relevance for the speech field. Portions of the chapters on Com-

munication Skills and Creative Activities deal with listening, speaking, rhythms, and creative dramatics. The major contribution of the section on speech, in view of a reading audience composed essentially of education majors, is her clearly stated point of view that speech training inherently belongs in elementary education and that such training is the responsibility of the classroom teacher. She presents a detailed chart describing the aims of speech education at each grade level and the various activities that can be employed to achieve them. She makes no attempt, however, to explain how to teach or how to implement these activities. The section on listening is helpful and it presents a list of games and experiences the teacher can use. The section on rhythm and dance is sound but brief. The material presented on creative dramatics shows acquaintance with the basic principles of this art, but leans too heavily on the use of stories and poems and fails to develop the possibilities of creating from a single idea and from the imagination. The chapter concerned with the exceptional child who is a speech defective is scarcely adequate for the teacher who has no training in speech correction. However, the author does make a good case for the necessity of therapy for the handicapped child.

While the chapters dealing with speech are not treated thoroughly enough for this book to be a methods source for a teacher who has little background in the area, nevertheless, it serves a useful purpose in presenting speech and allied activities as an integral part of the educational experience of the preschool and primary child.

MARCELLA OBERLE  
Los Angeles State College

**ORAL INTERPRETATION HANDBOOK.** By Anne Simley. Minneapolis, Minnesota: Burgess Publishing Company, 1960; pp. 62.

In the September, 1957 *Speech Teacher* Anne Simley wrote an article *Hints for The Student Reader* which many people said was practical, helpful, and instructive, but wished it were longer.

Here is the answer to that wish. Here is one of the most practical, concise, instructive books about interpretation ever to be available to high school teachers and students who participate in speech activities. With economy of language Miss Simley has delineated the aspects of interpretation known to the trained speech

teacher, and in this concise form she has answered the prayers of the untrained teachers and students who are coaching or entering speech activities or contests.

"Anything from a fairy tale or bed-time story told to a child, to a coast-to-coast news cast comes under the heading of oral reading," and in this little book, story-tellers, public speakers, ministers, club women, as well as high school teachers and students will find helpful suggestions and assistance.

There is so much discussion, comment, disagreement about speech contests. However, if it were not for the contests comparatively few students would have the opportunity of speaking before audiences, so perhaps the shortcomings of the contests are cancelled out by the benefits to the participants. Here is a book that will really be a help to the participants, coaches, and judges of contests.

This is a book that will be welcomed by many people.

CARRIE RASMUSSEN  
University of Wisconsin

**SPEECH EDUCATION: A HANDBOOK FOR SECONDARY TEACHERS.** Sydney: New South Wales Education Department, 1959; pp. 118. \$1.25.

This little book provides a vivid picture of the parlous state of speech education in Australia. It makes clear the assumption that speech education is something every teacher should know about and implement; but, unfortunately, this book will be of little use to teachers and of none to those interested in speech education as currently understood. Its strong emphasis is—as has been true of Australian writing on speech in general—still on voice and articulation. The central plea is for all teachers to modify the six diphthongs that characterize Australian dialect.

In Australia there are no speech teachers, and none are envisioned; English teachers receive no special training in speech; in a state with three million people only ten speech clinics are provided for school children; children are required to travel to clinics instead of having correctionists visit schools.

The book lists the principal "speech defects" as intrusion and elision, advises that "the teacher will appreciate that the elimination of speech defects in class work is not possible," then exhorts all teachers—science and mathematics included—to proceed to eliminate speech defects.

The discussion of speech disorders is often sketchy and frequently uninformed. The value of a lengthy discussion of phonetics (which seems to be equated with Speech) is to be questioned. Oral Interpretation, *per se*, is overlooked while verse speaking is considered at length. Discussion, debate, rhetoric are treated in such a manner that the reader, if unfamiliar with those subjects, would remain uninformed. An unselective bibliography makes no mention of the significant American publications in speech and lists none of the speech periodicals.

Pages on tape recorders, microphones, and other technical equipment provide no guidance in their proper use.

The book appears to be a compilation of incompetent sub-committee reports, unrelated to a central philosophy of speech education, and uninformed on such items as the 1923 and 1958 secondary school speech curriculums prepared by the Speech Association of America.

The handbook does acknowledge that the "fully trained teacher should have the technical knowledge for teaching speech": unfortunately, this handbook will not provide it.

A. L. McLEOD  
State University of New York  
(Fredonia)

**DISCUSSION, CONFERENCE, AND GROUP PROCESS.** By Halbert E. Gully. New York: Henry Holt and Company, 1960, pp. 388. \$4.50.

Recent research in small group process, carried on extensively both within and without the academic field of speech, has forced a re-examination of many of the principles and assumptions of discussion which we have formerly held. A study of one of our major universities reveals that every college of the university except one teaches discussion in one form or another. Industry and labor have "discovered" this important aspect of the communication process; the concept of the small group has become an important area for investigation by psychologists, sociologists, and other social scientists. Adult education programs rarely exclude group discussion from their curricula; and departments of speech, once concentrating upon "stand up" speaking, now almost equally stress training and research in discussion and conference.

While departments of speech must play a leading role in research into the problems and implications of small group work, one of our

great tasks is the teaching of group discussion as an effective tool in our democratic society. Inevitably, then, our field must produce new approaches to the teaching of discussion through the medium of the textbook. One of the most laudable efforts is that of Hal Gulley.

*Discussion, Conference, and Group Process* is both "new" and "old," and therein lies its essential worth. The author is thoroughly aware of more recent experimental research, and he makes excellent use of the many frequently uncoordinated studies that are appearing. At the same time, his approach is eminently "practical"; the student is shown how to discuss as well as what discussion is. For example, in Chapter 13, "Leadership Functions," Gulley discusses such practical matters as "Planning," "Guiding," "Regulating," and "Summarizing," while in Chapter 5, "Interaction," he contends with theoretical matters such as "Communication Structure," "Power Relationships," and "Interpersonal Relations."

A common tendency among theorists in the group process, particularly those who have little or no real interest in discussion as a tool of society, is to ignore both the fact that discussion is a realistic and continuously employed aspect of the modern communication process and that it is founded upon sound rhetorical principles, enunciated ages ago and constantly improved by the experience and study of men and women who have devoted their professional lives to speech. Such theorists write for their own colleagues rather than for those who are compelled by modern society to improve their understanding and application of this tool of communication.

On the other hand, much writing by students in discussion in the field of speech appears to assume that the "original" principles of discussion are as modern today as they were when they were first formalized and that no one outside the field of speech has any interest or ability in "our" subject.

Gulley has made an important contribution to discussion theory and process by successfully avoiding these two extremes. His book makes excellent application of contemporary theory to the practice of discussion, as is mandatory in a textbook for students of discussion; yet his overall organization should be familiar and completely acceptable to the more traditional teachers of speech.

No doubt improvements can be made in the book; no doubt Gulley is already planning his

second edition. But *Discussion, Conference, and Group Process* represents a significant milestone in our field. It merits the attention of every serious student of discussion, in and out of the academic field of speech. It is sound theory, and it is very teachable. I have every confidence that it will quickly find its way to the top as a text in discussion, at least in those departments where a combination of the best theory and practice of the past and the present are demanded.

Michigan State University  
DAVID C. RALPH

**MODERN DEBATE: ITS LOGIC AND STRATEGY.** By Arthur N. Kruger. New York: McGraw-Hill, 1960; pp. x+448. \$6.50.

More than any other text in popular use, this is written for the direct, immediate, practical use of intercollegiate debaters and their coaches. Much of the book reads like a debate coach preparing his own squad for the next tournament; dialogues inserted here and there could well be Kruger and his squad in action.

Kruger believes "that intercollegiate debate is a valuable academic discipline, perhaps the most valuable in the curriculum . . ." Professor of English and Speech at Wilkes College in Pennsylvania, he teaches both debate and logic, regards the former as more valuable, but insists that "Intercollegiate debate is or should be primarily an exercise in logic." This orientation makes it easy to understand what might otherwise be regarded as unusual deviations from the norm. For instance:

1. Academic debate is oriented toward the skilled critic judge in the tournament. Those who would dilute debate with popular appeals or make it "primarily an exercise in public speaking" are equally condemned.

2. Since academic debate, like that of administrative or legislative governmental committees, is for the experts, ethical and emotional "proofs" have no place. Aristotle himself is blamed for condoning these practices.

3. Chapter 18, "Language," gives never a nod to the semanticist and scarcely more to the rhetorician. It catalogues debate jargon, but treats it favorably as a skill the debater must learn. These phrases dot the language of veteran debaters; therefore, those who would win intercollegiate debates must learn the vocabulary.

4. Chapter 19, "Delivery," offers a review of common pronunciation errors and a "Summary

of Do's and Don'ts" particularly oriented toward the tournament debater. The author seems almost to regret that academic debate is an oral exercise.

5. Debate handbooks are referred to frequently and favorably, though Kruger does point out (83) some of their limitations.

This thick text is divided into 27 chapters grouped in six sections. These start with "First Principles" (Part One) and proceed through "Analysis and Development," "Attack and Defense," an extremely short section on "Presentation," "The Case in Action," to "Special Problems" ("Judging," "Directing a Forensic Program," and so forth).

Among his variations, Kruger makes two additions to familiar classifications: He adds "the proposition of explanation" (15), dealing with cause and effect relationships, to the usual three. He makes "the alternative syllogism" (220) one of four standard forms.

No two writers, treating the same subject, emphasize topics equally. To make this text more useful for Kruger's purpose of training debaters, this reviewer wishes he had (1) outlined the criteria for choosing a good debate proposition and told how the national intercollegiate subject is chosen; (2) given the budding debater more help on how to define his terms (consulting authorities—debate handbooks included—is just one way of defining terms); (3) brought together from several chapters a systematic classification of fallacies.

This reviewer at least reacted unfavorably to the following:

1. Kruger's discussion of constitutionality seems to place unnecessary burdens on the affirmative. The traditional approach is that constitutionality is waived, and that if necessary, the affirmative is arguing that the constitution should be amended.

2. Kruger treats "desirability" as a sub-issue. To this reviewer, if a proposal is "desirable," it should be adopted. Is this term not equivalent to affirming the proposition?

3. Changing a debate proposition to a "Should" question does not make it a good subject for discussion (415). This phrasing encourages participants to debate acceptance or rejection of a proposal, not to explore the solu-

tion of a problem. Incidentally, chapter 27, "Discussion," does so little that it should probably have been omitted.

In its discussion of fallacies (no systematic classification is provided), in its treatment of the syllogism, and in its chapter on "Causal Hypothesis and Causal Generalization," this text is really quite traditional in approach. In discussing causal relations, Kruger leans heavily on Mill's canons, while much of his chapter on "Deductive Reasoning" can be traced all the way to Aristotle's *Organon*.

The book jacket claims that "About three-fourths of the material is completely or almost completely new to books on debating." To a lesser extent the author's preface makes the same emphasis. A quick comparison with such texts as that prepared by Tau Kappa Alpha (*Argumentation and Debate*, edited by David Potter) shows this to be a doubtful claim.

It is true that in Part V, "The Case in Action," Kruger analyzes at length a debate over the recognition of Communist China. And this reviewer has never seen such detailed suggestions for the various speakers in a traditional debate as are presented in chapter 7, "Overall Strategy: Organizing Individual Speeches." These are practical suggestions and should appeal more strongly than any more theoretical text to the economics or government major who joins the squad because he loves to debate.

*Modern Debate* should prove especially attractive for those institutions where the class in Argumentation and Debate and the Varsity Debate Squad are nearly one and the same. The text will prove less satisfactory where the teacher wishes a broader approach than intercollegiate tournament debating.

GREGG PHIFER  
Florida State University

The Editor apologizes . . . for the unintentional error in *Speech Teacher* for March, 1959, p. 180, Book Reviews:

Fred Hile and Joseph Wigley are the authors of *Oral Interpretation Workbook*, Wm. Brown Co., 1958.

Sorry!

# AUDIO-VISUAL AIDS

Jon Hopkins, *Editor*

**LANGUAGE IN ACTION.** 16 mm. films. 30 minutes. Sound. Black and White. Available from NET Film Service, Indiana University, Bloomington, Illinois. Sale: \$125. Rental: \$5.25.

## "WHERE IS THE MEANING?"

This is one film in a series of thirteen of *Language in Action*. Dr. Hayakawa discusses the fact that many people make the naive assumption that the meaning is in the word. However, the meaning is not in the word but in the nervous system of the speaker and listener who know and understand the language. Dr. Hayakawa lists four basic conditions of meaningfulness: (1) those which are physically verifiable by observation; (2) within the rules of language; (3) inside oneself; (4) within a particular society and its institutions. The feelings of speaker and listener enter into all.

The greatest apparent usefulness of this film would be in an advanced class in persuasion; certainly not in a basic communication course. It does have considerable value in the area of semantics. A knowledge of semantics is essential to an understanding of the film. Puppets are used to help explain and emphasize the content. They are helpful but not necessarily essential to the film. The primary purpose is to create an awareness of good semantics. Interest wanders some despite the skill of the lecturer and use of puppets but the puppets do aid in holding interest. The aim of the entire film is to clean up language so as to make it meaningful and concrete.

MICHAEL DUBETZ  
*Kent (Ohio) State University*

## "WORDS THAT DON'T INFORM."

All devotees of the search for meaning in language will recognize that "Words That Don't Inform" is also the subject of chapter 5 in S. I. Hayakawa's 1939 book, *Language In Action*. The similarity between film and book is extensive. Hayakawa's thesis in both is that

certain forms of verbal behavior express the attitudes or emotional states of the communicator and are not intended to be translated for literal meaning ("She's the sweetest girl in all the world!" or "Pleased to meet you."). This is "pre-symbolic language" which is expressive, is characterized by "snarl" and "purr" words and "verbal nuzzling," is often "noise for the sake of noise" rather than symbolic language, and is frequently exhibited in ritualistic speaking and for establishing line of communication.

Several minor revisions of organization and an up-dating of examples are included in the film, but extensive portions of the sound track are verbatim with the book. Add to the book a theory of the origin of presymbolic language (perservation of the infant's communication with the mother by expressive noises), attainment of a social rapport by a series of agreements (the familiar "yes-response" of persuasion), and a discussion of the differences among social and ethnic groups in their presymbolic language patterns, and the subject matter of the film will be complete.

When book and film are as similar as in "Words That Don't Inform," some value must be assigned to the duplication of effort. The textbook is clear and readable; the film is equally clear and attention-holding. I can see no reason for exposing an audience to both sources since either one is sufficient within itself.

The textbook is expressly intended for college freshmen in communications courses. The intended audience for the film is not so self-evident although it is in a series listed "for use in teacher education programs." "Words That Don't Inform" was originally produced for the Educational Television and Radio Center; thus it is more characteristically television than the typical educational film, and it is seemingly slanted toward adult education rather than the more scholastically sophisticated college classroom.

Presentation of the subject matter is accomplished by Dr. Hayakawa in an informal lecture directed to the viewer. As a speaker,

Hayakawa is personal, direct, pleasant; but in viewing the film I was considerably distracted by the constantly shifting eye contact, a mannerism of pushing a book around on the desk top without purpose, and the unexplained presence of one volume (apparently *Language In Action*) which Hayakawa opened with a flourish and placed on the desk but never directly referred to. While the photographic quality was excellent throughout the film, I found the set thoroughly distracting. The wire sculpture, modern painting, and foliage were often strong competition for the lecturer.

Two puppets—stereotypes of the egghead professor and the quarrelsome non-intellectual—were used for comedy relief or for transitional purposes. Puppets, comedy, and transitions are not out of place in college level programming, but the triteness of the slapstick burlesque presented in the five puppet scenes creates a very obvious sense of "talking down" to mature students. The puppet scenes were also distracting to me, especially in the extreme close-ups, for the incongruity of the great amount of vocal and bodily animation portrayed but with no suggestion of jaw or mouth movement.

In content, "Words That Don't Inform" is an adequate explanation of one part of semantic theory. Both clarity and interest might have been improved in this presentation, however, if the nuances in analysis of presymbolic language had been more definitely separated into discrete units to avoid the first impression that one principle was being illustrated with a profusion of examples. The effect was that of halted progress or detailed explanation of the obvious; but more careful analysis revealed the differentiations which were unobserved in the casual run-through.

One final comment applies to both film and book. Presymbolic language is analyzed in both presentations with scholarly objectivity, and a teaching value is identified through the practical suggestions for improving understanding in interpersonal and intergroup communication. But as a teacher I am ethically disturbed by the symptomatic learn-to-live-with-it inference. Perhaps presymbolic language serves a useful function that symbolic language cannot, but as teachers of communications skills I believe we will serve best if our instruction in message-receiver adjustment to "expressive" language is combined with motivating the message-sender's devotion to repertory language to reduce communications

barriers. I believe Dr. Hayakawa would agree, but "Words That Don't Inform" fails to reveal it.

M. SCHEFFEL PIERCE  
Central (Missouri) State College

#### "WHAT HOLDS PEOPLE TOGETHER?"

This is a filmed lecture by Dr. S. I. Hayakawa. Dr. Hayakawa proposes that man's primary means of survival is communication. He discusses the evolution of human societies through three stages of organization. Stage one is organization around physical symbols; meeting places where men gather to determine correct conduct through ceremonies, rituals, etc. Stage two is verbal symbols providing a basis for social unity, making social unity possible without physical contact. A discussion of the process of men determining the means of evolving abstractions which become symbols of social unity, e.g. the cross of Christianity. Stage three is shared perceptions. A discussion of the experimental method to confirm or deny what others assert as true.

Stages one and two indicate "in groups" and "out groups." Stage three transcends local and regional loyalties.

In brief the film is a semantics lecture centering on the meaningfulness of abstract symbols as a means of communication to create social unity; out of communication arises a sense of community.

The film uses puppets as introductory and transitional devices, and the puppets also provide some "comedy relief." The puppets not really essential to the film, but to cut them would require something to take their place. The puppets are not distracting. Other than this the film is a straight class room lecture, using desk and blackboard, by Dr. Hayakawa, who presents his material clearly and effectively.

A good film for an advanced (Junior, Senior or graduate) course in persuasion. An introductory knowledge of persuasion and some understanding of semantics requisite to a full appreciation of the film.

JOHN WEISER  
Kent (Ohio) State University

GETTING YOURSELF ACROSS. McGraw-Hill Communications Series. 20 minutes. Sound. Black and White. Available through Audio-Visual Center, Indiana University, Bloomington, Indiana. Rental \$4.50.

The setting of the film is established in the opening shot. A bulletin board notice reveals

that Speech 202, a class in public speaking, is having its last meeting of the semester. Then the scene moves inside the classroom where the professor is found sitting behind his desk completing some paper work as he awaits the arrival of the class. He explains that during the semester he has stressed that the effectiveness of a speaker's communication depends in part upon the "total impact of the speaker's personality on the audience."

Acting as the narrator, the professor proceeds, through the use of the flashback technique, to introduce members of his class who illustrate traits of an unfavorable speaking personality: Dick, who suggests a lazy indifferent attitude; Susan, whose ultra-academic approach is boring; and Grant, whose superior overconfidence is communicated better than his ideas. Then, through another flashback, the professor recalls an exercise he used early in the semester to demonstrate to the class that speakers make definite impressions upon an audience by their appearance and conduct on the platform. Several students were asked to go to the platform "acting as though you are going to make a speech but don't say a word." The students illustrated the nervous ill-at-ease person, the confident poised person, and person with an unkempt appearance.

Following a short discussion of the effects of speech education upon personality, the professor once again introduces scenes showing the improvement of personality that has taken place in his students partially as a result of their speech training. Using the "before and after" method the viewer sees how Nancy has improved her grooming and learned the value of organized preparation of speeches; how Gary through speech activities developed from a retiring individual to a person of confidence and poise, how Fred through his speech class and TV production class learned to conquer stage fright.

The film ends with parting advice to the class. They are told that sometimes speakers forget that communication is essentially a two-way personal relationship and that a speaker's impact upon his audience through personal or ethical proof is of prime importance. Audiences are impressed by the manner of the speaker—

Does he seem to know his subject? Is he genuinely interested in his topic and audience? Is he honest in his convictions? The professor's concluding admonition to his class is to develop themselves as persons and then to "get yourself across."

*Getting Yourself Across* is effective in conveying to the viewer the message that personality can either help or hinder the effectiveness of a speaker. The professor is particularly effective with his sincere direct conversation with the viewer. His informal easy-going manner is refreshing. As the film progresses, however, one becomes increasingly aware of the rather slow plodding pace of the narrator's speaking. An occasional change of pace and enthusiasm would be a welcome relief.

Some of the student scenes are exceptionally well executed while others are overdramatized. The writer is confident viewing audiences can get the point with a little more subtle and realistic approach. Student viewers of the film will know that it would be a rare occasion when a student, after "a few speeches," would miraculously change from a person gripped with stage fright to a poised dynamic speaker with complete freedom of movement and gesture. Exaggeration of the "wrong way" tends to elicit a humorous response from a viewer and thus weaken his faith in the authenticity of the film.

Technically, the film is rather well done. The picture is sharp and the sound is good except for the rather timid introduction of music at the opening of the film.

*Getting Yourself Across* accomplishes its purpose as a visual aid in pointing up the importance of the personality of the speaker in the audience situation. The film was produced for the college level but can be used effectively on the secondary school level. Although *Getting Yourself Across* was made to be used in correlation with the textbooks *General Speech* and *Essentials of General Speech* by A. Craig Baird and Franklin H. Knowler, it can be used as a valuable aid to any study of the impact of the speaker's personality upon the audience.

ARCHIE M. THOMAS, JR.  
Heidelberg College

# IN THE PERIODICALS

Erik Walz, Editor

Assisted by: Max Nelson

## EDUCATION

MOTTER, CHARLOTTE KAY. "A Method of Integrating The High School Drama Program," *Educational Theatre Journal*, Vol. XII, No. 2 (May, 1960), 94.

Here is a description of how Canoga Park High School (Los Angeles) solved the problem of integrating the Theatre Arts program with the educational program of the school. The author states that, "The primary objective of the drama program is the cultural education of the student audience through presentation of quality productions of educational valuable plays." A six point procedure in organizing and producing plays at the school concludes the article.

WINSHIP, LOREN. "Quantitative Minimum Criteria for Theatre Departments," *Educational Theatre Journal*, Vol. XII, No. 2 (May, 1960), 122.

This report should be of value to educators in the field of Theatre. It was prepared by Professor Winship of the University of Texas who is chairman of the AETA Committee on Minimum Criteria.

National School Boards Association. "What Price Double Sessions?," *The Education Digest*, Vol. XXV, No. 9 (May, 1960), 9.

Facts and answers reported in this article with regard to the belief that having double sessions in the public schools, "can be more economical, that it will make better use of the school facilities, that it will employ the teachers' time more efficiently, that the students will receive just as good an education, or maybe an even better one." It would be well for the taxpayer not to take stock in this erroneous belief for the school children receive less education and it is poorer in quality.

WATSON, GOODWIN. "What Psychology Can We Feel Sure About," *The Education Digest*, Vol. XXV, No. 9 (May, 1960), 18.

The author was asked by a group of educators to present a resume on the known facts regarding children and learning. This article includes some of the fifty propositions that psychologists agree on. They are listed under the following main headings: 1) Learning Process; 2) Teaching Method; 3) Level of Challenge; 4) Subject Matter; 5) Individual Differences, and 6) Attitude and Learning.

DURRELL, DONALD D. "Adapting Instruction to Learning Needs in the Intermediate Grades," *The Education Digest*, Vol. XXV, No. 9 (May, 1960), 28.

This report concerns a study of differentiated instruction in self contained classrooms made for the United States Office of Education. The classrooms of the town of Dedham, Massachusetts were chosen for the study. The team learning activities used are discussed in this report.

KASL, LOUISE P. "Is Poetry Your Bete Noire?," *The English Journal*, Vol. XLIX, No. 5 (May, 1960), 341.

Many colleagues of the writer have avoided teaching a poetry unit in the English course at high school unless it was required of them. And when they did teach it, they resorted to a technical analysis of the poems which ultimately bored every one. The author describes her method of approach she considers has been most successful.

KENWORTHY, LEONARD S. "Education for the Community of 1985," *Education Leadership*, Vol. XVII, No. 8 (May, 1960), 470.

This is the lead article for an issue dedicated to The School of the Future—1985. The author feels that new curricula are essential in a new and changing world. He proposes "ten points

on which schools should concentrate in order to develop curricula for the 20th and 21st centuries. Other articles by various writers deal with elementary education and education of adolescents in 1985, teaching in the school of the future and preparing teachers for tomorrow's school.

#### DRAMATICS—ORAL INTERPRETATION

PAUL, DORIS A. "I Am The Way," *Dramatics*, Vol. XXXI, No. 7 (April, 1960), 13.

"I Am The Way" is the title of a music drama which Jerome Hines, the Metropolitan Opera singer, has written and composed. In the foreword of his libretto, he has stated the following: "The purpose of this music drama is to accomplish a missionary effort in the field of music." He goes on further to say: "The musical descriptions of the life of Christ to date have been limited to the realm of oratorio. Despite its moving power, the oratorio fails to bring the dynamic living drama of Jesus to the public in the manner that a musical drama is capable of doing. . . ."

FOSTER, J. E. "The Castle Circuit," *Dramatics*, Vol. XXXI, No. 7 (April, 1960), 14.

In the United States summer stock or the "straw hat circuit" has been an institution since 1916. It is a theatre which is slanted towards the new play or "tryout." In Europe however, audiences are history conscious. The booming summer circuit in Germany turns to the revivals of the classics. The author writes about his trip to the various castles in Germany where the plays of Goethe, Schiller, Hugo von Hofmannsthal and Hans Sachs are presented.

TRUMBO, CHARLES R. and POLLYANN. "Lakeland Little Theatre," *Dramatics*, Vol. XXXI, No. 7 (April, 1960), 19.

The Lakeland Little Theatre in Florida grew out of the enthusiastic interest of a group of citizens in the community. This article describes the difficulties and successes which confronted the group over the years.

HOBGOOD, B. M. "Holidays in Music," *Dramatics*, Vol. XXXI, No. 8 (May, 1960), 22.

The author discusses popular music as a form of entertainment. He begins with an analysis of a 'hit' song and examines the development of the lyric and tune. A discussion

of rhythm as an important factor in music follows. After this introduction concerning the popular song, he shows how the various types of songs developed in the musical comedy.

TRUMBO, CHARLES R. "Little Theatre of Jacksonville," *Dramatics*, Vol. XXXI, No. 8 (May, 1960), 21.

Another success story about the community theatres in the United States is presented by the authors. This year is the 40th anniversary of the Little Theatre of Jacksonville, Florida and we learn that, "Jacksonville has one of the finest community theatre plants in the entire country. The auditorium seats 332 persons—a large stage area with wagon stages, revolving stage, and fly loft make possible any type of production. The building includes an attractive Lobby and Green Room, a large rehearsal hall, dressing room with showers, a large workshop, extensive storage space, and a complete air conditioning and heating system."

ATKINSON, BROOKS. "Anatomy of Newspaper Criticism," *Theatre Arts*, Vol. XLIV, No. 4 (April, 1960), 8.

Mr. Atkinson, Dean of New York critics, and employed by the New York Times since 1925, discusses problems confronting the critic when reviewing plays.

KEATING, JOHN. "Jason Robards, Jr.," *Theatre Arts*, Vol. XLIV, No. 4 (April, 1960), 10.

The author's opening sentence states, "Jason Robards, Jr. is a rare phenomenon on the contemporary American stage—a successful actor under forty who has never been a member of the Actors Studio, and who never intends to become one." Mr. Robards has some pertinent and excellent comments on what is considered nowadays as old fashioned techniques in acting.

BRUSTEIN, ROBERT. "Scorn Not the Proscenium, Critic," *Theatre Arts*, Vol. XLIV, No. 5 (May, 1960), 8.

The author disagrees in no uncertain terms that the proscenium stage is "the principal cause of staleness in the modern theatre," or it is "that jam-packed peephole stage that was wished upon us by the 19th century realists," or that it "stifles the life of Drama." These quotations were taken from articles by Brooks Atkinson, Walter Kerr and Thornton Wilder

respectively. According to the writer, the proscenium controversy is an evasion of the real issues. Economics, timidity, opportunism, imitation, superficiality of Broadway are the problems that should be examined.

SAVAGE, GEORGE. "American Colleges and Universities and the Professional Theatre," *New Theatre Magazine*, No. 1 (October, 1959), 8.

Mr. George Savage, Professor of Theatre Arts at the University of California has been Fulbright Lecturer in Drama at the University of Bristol, England. In this imaginary interview with an Englishman, certain aspects of University education in England and United States are compared. The relationship of American Universities to the professional theatre, the opportunities of the theatre arts major in the theatre, the influence of the American College and Universities on the professional theatre are some other areas discussed.

KITTO, H. D. "International Student Drama Festival," *New Theatre Magazine*, No. 2 (January, 1960), 14.

Two organizations in Europe known as the Delphiade and European Student Theatre Union have had as their objective the bringing together the best of University Drama. This year the University of Bristol invited the groups to meet for their festival in England. Sixteen performances within six days were performed in seven different languages. The festival's aim is for "fun, comparison and criticism."

MORO, PETER. "The New Nottingham Playhouse," *New Theatre Magazine*, No. 2 (January 1960), 8.

Peter Moro, the architect of the proposed Nottingham Playhouse, discusses three main problems confronting an architect who is about to design a new theatre, namely: "fitting the theatre into a wider social framework, regaining an intimate actor-audience relationship, and achieving flexibility in staging."

WHITEHEAD, ROBERT. "American Festival Fundamentals," *Theatre Arts*, Vol. XLIV, No. 6 (June, 1960), 51.

According to the writer festivals must "be rooted in a sound basic idea." In the United States there has been a steady growth of the festival with many of them devoted to Shakespeare. Through the productions of Shake-

spere, theatre people have been able to achieve a form that was essentially lyric, classic, vital and emotionally honest. The writer feels that there are other good possibilities to build a festival around besides Shakespeare.

COLE, WENDELL. "The Theatre Projects of Frank Lloyd Wright," *Educational Theatre Journal*, Vol. XII, No. 2 (May, 1960), 86.

Out of all of Frank Lloyd Wright's theatre projects, the thousand seat theatre in the Imperial Hotel in Tokyo, and the Dallas Theatre Center are the only two ever to be completed. This article discusses several of these other projects. The author believes that, "If several of his projected theatres are actually constructed in the next few years, his theories on continuity in space and plasticity in structure will influence American theatre design as profoundly as they have other types of architecture."

JENNINGS, JOHN H. "Winthrop Ames's Notes For The Perfect Theatre," *Educational Theatre Journal*, Vol. XII, No. 1 (March, 1960), 9.

The person responsible for introducing European Theatre practices to the professional theatre in America was Winthrop Ames, the producer. His impressions and observations of European Theatre were written down by him in manuscript form to be found in The Theatre Collection of the New York Public Library. The writer describes many of these interesting impressions.

#### RADIO—FILM—TELEVISION

HOBGOOD, B. M. "Television: Packaging the Program," *Dramatics*, Vol. XXXI, No. 7 (April, 1960), 20.

The author discusses five characteristics of Television which are everyday realities in the industry. They should be understood by anyone working in this medium. Briefly the points brought out by the authors are 1) Television is sensitive to public whim 2) Television is a medium of appearances 3) Everything moves fast 4) Its greatest talent is selling 5) The camera doesn't lie.

BENJAMIN, PHILIP. "TV-Manship Lesson for Politicians: How To Project Sincerity, Imagewise," *New York Times*, Vol. CIX, No. 37,463 (August, 19, 1960), 25.

A very timely article giving advice to politicians on "how to put their best face forward on TV" is presented in this article. In it, "techniques as dressing, talking, gesturing and looking sincere while reading a speech from a prompting device" are discussed by the reporter.

SHELDON, WILLIAM D. "Television and Reading Instruction," *Education*, Vol. 80, No. 9 (May, 1960), 552.

This article reports on a television experiment made with certain fourth and sixth grade pupils in central New York state. The results, according to the author, for the first year experiment 1958-1959 are not conclusive. However the writer states that, "Much was learned about the use of materials, teaching methods, the nature of improvement which can be expected in reading with average readers at the fourth and sixth grade levels, pupil and teacher reaction to the TV lessons."

PERRY, ARNOLD. "Teaching by Television in Today's Schools," *The Educational Forum*, Vol. XXIV, No. 4 (May, 1960), 389.

The public and even educators do not realize how much teaching by television has been done in schools and colleges within the last few years. This article discusses five major areas under the following heading: 1) The Extent of Use of In School TV; 2) Design and Implementation of Programs; 3) Classroom Reception; 4) The Pros and Cons of Teaching by TV; 5) Research on the Effectiveness of TV Instruction.

REED, PAUL C. "The Ultimate Up Until Now," *Educational Screen and Audiovisual*, Vol. 39, No. 9 (Sept. 1960), 482.

This editorial calls attention to the superb facilities for audiovisual learning at the Reception Center of Eastman Kodak's headquarters offices in Rochester, New York. Educators are urged to attend the demonstrations conducted at this center.

GALBE, MARTHA A. "Educational TV—Catastrophe or Opportunity?," *Journal of the American Association of University Women*, Vol. 53, No. 4 (May, 1960), 213.

Much has been done in educational TV but it is only a superficial probing of the tremendous potential that this medium can offer. Many new vistas are still to be opened.

BAZIN, ANDRE. "The Ontology of the Photographic Image," *Film Quarterly*, Vol. XIII, No. 4 (Summer, 1960), 4.

In 1958 Andre Bazin died before completing the selection of his writings on the cinema. Two of the planned four volumes have been published. The first volume deals with cinema as the art of reality. The first chapter of volume one, translated by Hugh Gray, is the content of this article.

#### SPEECH THERAPY

ADLER, SOL. "Some Techniques for Treating the Hyper-nasal Voice," (Clinical Forum, Esther L. Herbert, Editor), *Journal of Speech and Hearing Disorders*, Vol. 25, No. 3 (August, 1960), 300-302.

The thought is expressed that inasmuch as the coupling action of the resonators, particularly the nose and mouth, produce the nasality, successful rehabilitation must have as its rationale the modification of the resonance chambers.

Considered are: auditory discrimination, blowing exercises (for and against), principles of orality (lowering the dorsum of the tongue and opening the mouth wider), visual and kinesthetic awareness, vocal phonics, louder voice and restraining of breathing and phonating habits.

EMERICK, LONNIE L. "Extensional Definition and Attitude Toward Stuttering," *Journal of Speech and Hearing Research*, Vol. 3, No. 2 (June, 1960), 181-186.

The problem of stuttering represents a kind of relationship between speaker and listener rather than a constant condition of either speaker or listener.

The purpose of this study was to test the relationship between attitude toward stuttering and countings of stutterings. One hundred forty-eight elementary school teachers counted stutterings on a tape-recorded passage of speech and reacted to a test of attitude toward stuttering.

It was concluded that more tolerant attitudes toward stuttering are accompanied by higher countings of stutterings and that training in speech correction has an ameliorative effect upon attitudes toward stuttering.

SCHWEHN, DONALD B. "What About High School," *The Volta Review*, Vol. 62, No. 5 (May, 1960), 227, 138.

This is a report of the program in the Portland, Oregon, Public School District, in which the hearing handicapped child is provided educational opportunities.

Hard of hearing students who are able to compete in regular classrooms are given assistance by speech clinicians.

Deaf students who need special help in all curricular areas receive training in an elementary school which is a wing of a regular hearing school. This enables deaf students to participate in regular classrooms as speech and lip reading develop.

MURPHY, ALBERT T., DICKSTEIN, JOAN and DRIPPS, ELAINE. "Acceptance, Rejection and the Hearing Handicapped," *The Volta Review*, Vol. 62, No. 5 (May, 1960), 208-211.

The purpose of this study was to analyze the attitude of several groups of youth specialists toward hearing handicapped children and to compare these attitudes with those held toward other types of exceptional children.

The questions posed were:

1. Do different groups of childhood workers vary in attitude concerning handicapped children?

2. Within each worker group, are certain categories of exceptional children more apt to be "accepted" or "rejected" than other types?

A rating scale technique was used. It was administered to 309 persons enrolled in schools in the New England area.

One result was that the hearing handicapped children tend to be low on the totem pole of desirability.

Another result was that the hearing handicapped is the group about which the professional workers felt least or nearly least knowledgeable. One of the most important implications is in terms of the hearing handicapped individual himself. Attitudes of others affect our behavior. One's perception of how others regard him contributes deeply to his own self-regard.

JEFFERS, JANET. "Quality Judgment in Hearing Aid Selection," *Journal of Speech and Hearing Disorders*, Vol. 25, No. 3 (August, 1960), 259-266.

Thirty-two subjects with conductive type losses were asked to judge the quality of speech reproduced by five different vacuum type hearing aids arranged in pairs for comparison. The hearing aids used were chosen as typical of differences in acoustic characteristics found in wearable hearing aids. They represented a range from the best to the poorest characteristics.

Only subjects with conductive type losses were used because they could be assumed to have no inner ear distortion which might affect their judgments. The results showed:

1. The 'typical' acoustic differences in the hearing aids were sufficient to result in real differences in the quality of the reproduced speech.

2. The subjects were excellent judges of these differences. They were able to select with amazing speed and certainty the aid from any given pair with the better acoustic characteristics.

BLOODSTEIN, OLIVER. "The Development of Stuttering: I. Changes in Nine Basic Features," *Journal of Speech and Hearing Disorders*, Vol. 25, No. 3 (August, 1960), 219-237.

This is the first of three articles concerned with the changes which take place in stuttering as it grows from a phenomenon of early childhood into a disorder of adolescence and adulthood.

Four hundred eighteen case records were used to secure data on repetitions, hard contacts, associated symptoms, fluent periods, difficult situations, difficult words and sounds, anticipation, word substitution, avoidance of speech and other aspects of the problem. Age range was from two to sixteen.

Many significant findings were enumerated. The final one was that reaction to stuttering may be said to appear in roughly four stages of development: (a) little overt reaction under most conditions; (b) a self-concept as a stutterer with no emotional reactions under most conditions; (c) emotional reactions of annoyance, frustration, disgust or anger; (d) emotional reactions of fear and embarrassment.

# THE BULLETIN BOARD

Ordean G. Ness, *Editor*

Will you permit me a few lines of type? Professor Gladys Borchers has asked me to continue under her editorship, and I have said, "Yes." Your continued assistance, by furnishing news items, will be sincerely appreciated.

The deadlines for each issue are as follows:

September issue—June 25

November issue—August 25

January issue—October 25

March issue—December 20 (Holidays, you know)

But send in your items at any time and we'll do our best to publish them in the next possible issue. From time to time we will send out reminders to as many of you as we can; but, please, don't wait for a reminder. And we know that we're not contacting many people who have interesting ideas and activities to report.

We would like to augment the "Bulletin Board" in two ways, particularly: (1) More stories about activities in the secondary and elementary speech areas; (2) more explanatory details about the projects, workshops, experiments, programs, etc., that you are taking part in and directing. "The Bulletin Board" wants to be an interchange of news about personalities and events. It also can be, I believe, a source of ideas.

Thank you.

—ORDEAN G. NESS

## CONFERENCES, CONVENTIONS, FESTIVALS, INSTITUTES, AND WORKSHOPS

The thirtieth annual Rocky Mountain Speech Conference will be held on three separate weekends in February, 1961. The College Forensic Division will be February 2 to 4; the Adult Division and general session, February 10 to 11; the Junior High School Division, February 17; and the Senior High School Division, February 17 to 18. The general conference theme will center around certain aspects of listening training and behavior. The principal speaker at the Adult Division and general session will be Dr. Ralph G. Nichols, president of SAA and

Head, Department of Rhetoric, University of Minnesota. Organizations sponsoring the conference and represented in the activities include the Denver Area Adult Education Council, the Colorado Speech and Hearing Association, the Denver chapter of the National Society for the Study of Communications, the Colorado Speech Association, and the Denver area schools. The site of the conferences will be the University of Denver campus.

College Forensic Division events include seven rounds of debate, five of discussion, three of oratory, impromptu speaking and oral interpretation. The Junior High School Division events will include discussion, oral interpretation, and related activities. The Senior High School Division will include debate, impromptu speaking, oratory, and oral interpretation. Inquiries concerning registration and participation should be directed to John T. Auston, General Chairman, Rocky Mountain Speech Conference, University of Denver, Denver 10, Colorado.

The twentieth annual Summer Speech Conference was held July 7 at the University of Michigan. Designed for students at the University and for visitors, three goals were considered: an examination of new educational methods, research studies in speech, and an assessment of speech communication as a force in modern society. Speakers included: Edgar E. Willis, University of Michigan; Jack Matthews, University of Pittsburgh; Keith Brooks, Ohio State University; Hayden K. Carruth, University of Michigan; Samuel Selden, University of California at Los Angeles; George V. Bohman, Wayne State University; Peter N. Ladefoged, University of Edinburgh; Andrew E. Doe, State University of Iowa; and Kenneth G. Hance, Michigan State University.

The ninth International Northern Great Plains Conference on Special Education and Rehabilitation, with representation from the provinces of Alberta, Saskatchewan, and Manitoba, and the states of Montana, Wyoming, South Dakota, and North Dakota met August 15 to 18 on the campus of Minot (N.D.) State

Teachers College. This regional conference was organized in 1951 with the purpose of discussing special education and rehab problems peculiar to the northern great plains areas with scattered rural population. About fifty speech therapists participated in this conference. Dr. Edna Gilbert, MSTC, is president of the conference.

Kent State University will be hosts to the annual spring conference of the Ohio Speech and Hearing Association in 1961.

The 10th Annual Conference on Communication in Business, under James Holm's direction, will be held at Kent State on April 27, 1961.

The Department of Speech at the University of Oregon sponsored a Summer Speech Conference and Lecture Series this past June through August. Guest lecturers included: Wilbur Gilman, Queens College; Charlotte G. Wells, University of Missouri; Robert Kostka, WTTW-TV, Chicago; John L. Casteel, Union Theological Seminary; and Tyrone Guthrie.

The Southwest Texas Annual Speech Festival will be held at San Marcos, December 2 and 3.

A Conference on Teaching Speaking and Listening in Secondary Schools was held at the University of Washington, September 16 and 17. It was sponsored by the Department of Speech, the College of Education, and the Washington State Speech Association. The program was organized and directed by Professor Oliver W. Nelson.

The University of Colorado Bureau of Speech Services, under the direction of Barbara Schindler, held the annual Speech Teachers Workshop, September 24. High School teachers from Colorado spent the day at the Union Memorial Center considering and discussing the improvement of speech programs.

#### HIGH SCHOOL WORKSHOPS

The University of Georgia's Annual Debate and Oral Interpretation Workshop, held in the fall, had a record-breaking attendance this past year. Over 150 debaters and 25 interpretative readers attended the meet, which is held in conjunction with the State Literary Meet sponsored by the Georgia High School Association.

This past summer, at Purdue University, forty-eight outstanding high school students attended a Pre-College Institute in Speech and Hearing Therapy, on funds provided by Psi Iota Xi National Philanthropic Sorority. This institute, under the supervision of Dr. Betty Ann Wilson, was again successful in recruiting outstanding talent for careers in speech and hearing therapy.

Also during the summer session, Purdue sponsored a high school workshop in drama. Students from five states were given intensive training in voice, diction, body movement, fencing, makeup, acting and stagecraft. As a climax to the program, showcase productions of three one-act plays were presented. A second workshop, for high school teachers, was conducted during the same three weeks.

The Tenth Annual High School Speech Festival will be held on the campus of St. Cloud State College (Minnesota) on November 18. Events will include extemporaneous manuscript reading, impromptu speaking, and extemporaneous speaking.

The 25th annual High School Institute in Speech was held on the Kent State University campus June 23 to July 15. The institute program consisted of a highly concentrated short course in the areas of public address and forensics, broadcasting, dramatic arts, and interpretation.

Three high school students who were members of the Ohio State University Summer Center of Communicative Arts brought home the first place trophy from the Second Annual University of Pittsburgh Summer Debate Tournament. So far as can be determined, this is the first time that a group of high school students have won a college debate tournament. All other teams in the tourney were members of college and university debate teams.

The Baylor University Summer Speech Workshop was attended by fifty-four students, June 13 to July 1. Professor Thomas A. Rousse of the University of Texas and Professor Elton Abernathy of Southwestern Texas State College were lecturers in the workshop.

Under the direction of Elton Abernathy, Southwest Texas State College (San Marcos) held its 8th Annual Speech Workshop for high

school students this past summer. Guest lecturers included Glenn Capp, Baylor University; Gaylan Collier, Abilene Christian College; Angus Springer, Southwestern University; and Jerry Powell, Director of Interscholastic League. Over fifty students participated.

Sixty-five students from five states attended the Tenth Annual High School Forensic Workshop at Ohio University from June 12 to 25. Professor Paul D. Brandes was organizer and chairman of the session. A three-day round-robin tournament concluded the debate phase of the workshop. Students in interpretation, oratory, and extempore speaking performed at the concluding speech banquet.

#### CURRICULA AND FACILITIES DEVELOPMENTS

Additional courses in Internship and Practicum in Public Speech Therapy have been introduced at the University of Arizona. In addition to basic and advanced certification with ASHA, the department now offers the courses required for certification for training teachers of the deaf as approved by the Conference of Executives of American Schools for the Deaf.

Occidental College will dedicate its new Speech Building on November 10. Professor John W. Gassner of the Yale School of Drama will be the dedicatory speaker. The new building contains a stage, lobby, listening rooms, seminar rooms, and offices. The cost was \$650,000.

Beginning this September, George Washington University is instituting a year course in Creative Dramatics and Children's Theatre. The course will be taught by Mrs. Isabel Burger.

Starting this fall, the Department of Public Address and Group Communication at Northwestern University and the College Cooperative and Graduate Training Department of the Ford Motor Company are collaborating in offering a work-study program leading to the M.A. degree and probable subsequent employment in the Ford Motor Company's Public Communications and Educational Affairs Department.

Effective September 1, a new divisional organization has been created at Utica College of Syracuse University. As a result, the school's thirteen departments have been grouped under

four divisions: Natural Science, Languages, Behavioral Studies, and Business Administration. Speech is now a part of the Division of Languages, along with English, Romance Languages and German. Chairman of the new division is Dr. Arthur W. Brown, former chairman of the department of English.

In June, the Kent State University School of Speech occupied its new quarters in the \$3,500,000 air-conditioned Speech and Music Center. The facilities include: a 500-seat continental theater, which is among the first to be equipped with the Kliegl silicon dimmer system and which includes two side stages downstage of the proscenium; a 48-room speech and hearing wing; four radio and two television studios; a forensics area designed and furnished for parliamentary-type activities and a forensics library; and nine additional classrooms.

A four-credit speech course is now required of all students as part of the college core requirement at South Dakota State College. Students who receive less than a grade of C in their basic speech requirement must take a proficiency examination during their junior year. If they fail this examination, the students must take non-credit remedial work until they reach a level where they can pass the examination. This proficiency requirement in speech and English has been made a part of the graduation requirement.

The University of Missouri Department of Speech and Dramatic Art moved its courses in dramatics into the University Theatre in the New Fine Arts Centre. The new theatre has an auditorium that will seat 289 with standing room for fifteen. It is equipped with thirty-three sets of counterweighted lines, a light bridge fully operable and a cyclorama 48 feet high. The two-scene preset remote control switchboard has 30 circuits with a 5000-watt dimmer on each. The sound system has five operable channels with eighteen speaker outlets; and the intercom system has 22 stations.

#### FORENSICS

At "deadline" date, the possibility of a series of Nixon-Kennedy debates seemed promising. THE BULLETIN BOARD wishes to acknowledge the work of the special SAA committee, headed by Austin J. Freeley of John Carroll University, which was appointed to bring about

this major "forensic" event. Professor Freeley reports that he and the committee have also been negotiating with the networks concerning a possible special publication of the debates.

George Washington University has instituted an intra-collegiate forensics program. Fraternities and sororities and other student groups, and independents, compete for awards in debate, public speaking, persuasive speaking, after dinner speaking, radio speaking, prose reading, poetry reading, and dramatic reading.

The University of Georgia sponsored the first University of Georgia Spring Debate Tournament this year in late April. Although only seven colleges and universities participated, there were several other institutions that indicated their interest in future tournaments. Since this is the only tourney in the late spring in the southeastern region, there is the prospect of future growth for this event, planned now to be an annual one.

The Speech Department, St. Cloud State College (Minnesota), will hold its First Annual High School Debate Conference on January 20 and 21, 1961. Events will include a public speaking contest and four rounds of debate. It will be under the direction of Mr. Donald Bedmon, Director of Forensics.

The Pi Kappa Delta Workshop in Forensics was held on the Baylor University campus on September 30 and October 1. The annual Baylor Poetry Festival is planned for November. The University's forensic tournament for colleges will be held on February 3 and 4, 1961, and the tournament for high schools on February 17 and 18.

On November 11 and 12, Washington State will sponsor the annual Columbia Valley Invitational Debate Tournament. Brigham Young University is defending champion, and this year competition will be open to teams from all over the country. Late in April of next year, WSU will play host to the Pacific Forensic League Tournament.

The forensic association of the University of Washington Department of Speech under the direction of Dr. David B. Strother reports that twenty-four undergraduates traveled over 9,600 miles to engage in 664 individual partic-

ipations with students from forty-nine colleges and universities last year. A highlight of the year featured a televised parliamentary debate with students from the University of Hawaii over Station KCTS-TV.

#### ON STAGE AND THE READING PLATFORM

*At the University of Connecticut:* The 1960-61 bill includes: *Clerambard* (Studio Theatre); *Romeo and Juliet*, *Rashomon*, and *Guys and Dolls* (Little Theatre); *Harvey* and *The Crucible* (Arena Theatre).

*At the University of Florida:* The Summer Theatre presented *The Tender Trap* with guest director, Herman Middleton of Woman's College, Greenboro, North Carolina. The 1960-61 season will open with *Look Homeward Angel*, L. L. Zimmerman directing.

*At the University of Georgia:* During the past academic year, Dr. Glynne Wickham, University of Bristol, Professor Angus Bowmer, Oregon Shakespearean Festival, and Professor B. Iden Payne, University of Texas, gave special lectures at the University.

The University Theatre will produce *John Brown* by Jack LaZebnik. This new play by a new playwright is a timely and provocative drama dealing with one of America's most controversial historical figures. The author won the Avery Hopwood Award at Michigan for his first novel.

*At Northwestern University:* The 1960-61 season includes: *One Foot in America* by Earl Robinson and Waldo Salt, *Antigone* by Sophocles, *The Bridge at Rio Campana* by Carlos Gorostiza, *The Girl from Maxim's* by Georges Feydeau, *King Lear* by Shakespeare, *An Enemy of the People* by Henrik Ibsen, and *Quare Fellow* by Brendon Behan.

*At DePauw University:* The 1960-61 season includes *Separate Tables*, *Night of the Auk*, *Merchant of Venice*, and *Carousel*.

*At Evansville College (Indiana):* The 1960-61 season includes: Chekhov's *The Sea Gull*; *Eager Heart*, the traditional Christmas play, now in its thirty-fifth presentation; Giraudoux's *The Madwoman of Chaillet*; and, if released, MacLeish's *J. B.* The summer season featured two seminar productions, *Night Must Fall*, directed by Rita Barton, and *The Philadelphia Story*, directed by Garland Aramowich.

*At Purdue University:* During June and July, Purdue Playshop presented three plays, ten performances of each, under the direction of Dr. Joseph G. Stockdale: *The Tunnel of*

*Love, Private Lives*, and *The Moon Is Blue*. *Private Lives* was also performed at the Michigan Summer Theatre during the last week of July.

*At the University of Maryland:* Summer playbill included: *Diary of Anne Frank*, *White Sheep of the Family*, *Cat on a Hot Tin Roof*, *Bus Stop*, *Solid Gold Cadillac*. The Fall-Spring Season 1960-61 will include: *South Pacific*, *I Am a Camera*, *Julius Caesar*, and *Streetcar Named Desire*.

*At the University of Michigan:* Summer playbill included Berlin's *Annie Get Your Gun*, Giraudoux's *Amphitryon 38*, Shakespeare's *As You Like It*, Inge's *Picnic*, and Mozart's *Don Giovanni*.

*At St. Cloud College (Minnesota):* The College Theatre, with their production of *Wonderful Town*, will tour defense bases in Greenland and Iceland this fall. The tour is under the joint sponsorship of AETA and the Defense Department. Dr. Arthur Housman, director of theatre, is in charge.

*At Southeast Missouri State College:* The 1960-61 playbill is built around a theme of "International Theatre" and features four plays from four countries: *Inherit the Wind* by Lawrence and Lee; *Henry IV* by Pirandello; *Cyrano De Bergerac* by Rostand; and *The Boy Friend* by Wilson.

*At the University of Missouri:* This past summer the Starlight Theatre presented *The Loud Red Patrick*, directed by Larry Clark, and *Out of the Frying Pan*. Attendance was the largest in the twelve years of the theatre's operation.

*At Minot (N. Dak.) State Teachers College:* The 1960-61 season includes: Giraudoux's *The Madwoman of Chaillot*; Sophocles' *Antigone*; Patricia Joudry's *Teach Me How to Cry*, a new play; Rodger's and Hammerstein's *Oklahoma!*; and an evening of one acts. Last year's bill featured *Our Town*, *Dirty Work at the Cross Roads*, *Hedda Gabler*, and *Teahouse of the August Moon*. The 1960 Summer play was *The Silver Cord*. Joseph Svec is director of Campus Players.

*At Kent State University:* The University Theatre is cooperating for the fifth season with the Ohio division of Mental Hygiene in producing "Family Plays" of a sociological nature. Some sixty performances of three one-act plays will be presented throughout 1960-61 to clubs and organizations in Portage and Summit counties. Mrs. Lucy Vaughan is again serving as graduate assistant in charge of this year's project.

The 16th Annual High School Drama Clinic for Northeastern Ohio will be held in January under the chairmanship of William Zuccherro. Again plans are being made to host some 1200 high school students and their directors for the day-long event.

The 1960-61 schedule of plays includes: *Cyrano de Bergerac*, directed by Harry Wright; Sophocles' *Electra*, directed by Bedford Thurman; *Pygmalion*, directed by Mr. Zuccherro; *The Tempest*, directed by Earle Curtis; *Six Characters in Search of an Author*, directed by Mr. Thurman; and *The Iceman Cometh*, directed by Mr. Curtis. Louis Erdmann is technical director for all productions.

*At Ohio University:* The 1960-61 bill will include: *Ladies in Retirement*, *Madwoman of Chaillot*, *Lute Song*, *Guys and Dolls*, *Volpone*, *The Scarecrow*, and a Restoration comedy.

*At Oregon State University:* Last year's season featured *Annie Get Your Gun*, *Third Best Sport*, *Antigone*, *Mr. Roberts*, and *The Importance of Being Earnest*.

*At the University of Oregon:* Tyrone Guthrie was on the Oregon campus for a two-week lecture series on contemporary theatre. He served both the Summer Speech Conference and the Summer Academy of Contemporary Art.

The 1960-61 season includes: *Auntie Mame*, directed by Horace Robinson; *The Cherry Orchard*, directed by Preston Tuttle; *Annie-Get-Your-Gun*, directed by William R. McGraw; *Sunrise at Campobello*, directed by Mr. Robinson; *The Enchanted*, directed by Mr. Tuttle; and *Hamlet*, directed by Mr. McGraw.

*At the University of Pittsburgh:* The fifth season of the Poetry Group was successfully directed by Ruth R. Haun, with the cooperation of members of the Departments of English and Modern Languages. Participants in the monthly meetings read in French, German, and Czechoslovakian, as well as in English. A number of Pittsburgh poets read from their works.

*At Furman University:* Productions planned include Barrie's *Quality Street* and Capon-sacchi by Palmer and Gaydrich, the latter to be produced in the University's new auditorium. Dr. Dorothy Richey will direct both productions, assisted by Martin M. Lepisto as technical director.

*At Southwest Texas State College:* Southwest Texas Theater presented *Six Who Pass While the Lentils Boil* for the Region V Children's Theater Conference in Abilene, Texas, last spring. This production was followed by

the southwest premiere of Russ Vliet's *Rockspring*. Mr. Vliet is a graduate of Southwest Texas and has received recognition for his plays from the Ford Foundation's play-writing committee and the Southeast Theater Conference.

James Barton, Director of the Theater, again directed *A Cloud of Witnesses*, the story of the Alamo, at the Texas State Historical Theater at San Jose Mission in San Antonio. Students and graduates of eleven colleges and universities of Texas and Oklahoma made up the sixty-member cast.

*At Washington State University:* The 1960-61 schedule includes: *The Rivals*, directed by Joseph Wigley; *Streetcar Named Desire*, directed by Cal Watson; *The Cavendishs*, directed by Charles Jones; a Moliere play, which will also tour the state, directed by Raymond R. Jones; *Seven Keys to Baldpate*, directed by Robert Vogelsang; and a children's theater production, directed by Charles Jones.

Reader's Theatre is planning a tour of Washington during the first week in February. The tour will reach more than sixty high schools and will present a one-hour reader's adaptation of a Shakespearean play. Last year, the theatre's adaptation of *Taming of the Shrew* was presented to more than 25,000 people.

*At the University of Washington:* The Readers Workshop of the Department of Speech announces that Isaiah, Shakespeare, Christopher Fry, Henry James, Thomas Wolfe, and Neville Shute are authors whose works will be heard in campus programs planned for this year. In addition to offering two campus readings each quarter, the Workshop under the direction of Dr. Wilma Grimes provides readings for numerous community organizations and events. In conjunction with KCTS-TV, Educational Television, a quartet of advanced students plan a series of broadcasts of dramatic readings.

*At the University of Wisconsin:* The major playbill of Wisconsin Players includes: *Our Town*, directed by Jonathan Curvin; *Cyrano de Bergerac*, directed by Fredrik Buerki; *Kiss Me, Kate*, directed by Jerry C. McNeely, with musical direction by Richard Church; *Cat on a Hot Tin Roof*, directed by Robert Hethmon; and *Major Barbara*, directed by Ordean Ness.

#### ON THE AIR AND SCREEN

*At Northwestern University:* Fifteen students from the Department of Radio, Television, and Film were engaged by NBC and Station WGN-

TV to work at the Republican National Convention held in Chicago last July. The students were used primarily in liaison work for the various departments of the stations.

*At the University of Oregon:* A highly concentrated workshop course in the production of special educational TV programs was conducted June 13 to 25. Registrants came from California, Washington, Idaho, and Oregon. Dr. E. A. Kretsinger directed the workshop with the assistance of Professor Howard Ramey and Mr. Kaslon Zoller.

*At South Dakota State College:* Professor Paul Seymour of the Department of Speech spent a part of his summer collecting and editing tapes on the national political conventions. These tapes are available for loan to other institutions who would like to make copies.

*At Furman University:* Professor Sara Lowrey's educational TV series, "How Do You Say It?" will be continued for a second year over WFBC-TV, Greenville, North Carolina. It is a course in language arts and literature for the upper elementary grades, and explores ways of learning to enunciate clearly, to articulate with ease, to pronounce words correctly, to use the dictionary, and to speak poetry with enjoyment. This year's series is planned for the fifth grade, and will be seen in schools throughout Greenville County.

*At the University of Wisconsin:* Two television workshops took place this past summer at WHA-TV. The first, sponsored by the Wisconsin Improvement Program, was a four-week event, involving the programming, preparation, and utilization of the TV medium for in-school broadcasts. It included both theoretical and practical work. The second workshop, sponsored by the UW Agricultural Extension Division, was a two-day program concerned with participation in television programs in the area of vocational agriculture.

A seminar on live radio networking, set up by the National Association of Educational Broadcasters, was held on the UW campus July 17 to 21. Some fifty representatives from educational radio stations from coast to coast met to discuss the need for and possibilities of a linking of such stations into regional and national networks.

The UW Mass Communications Research Center has completed its initial year of operation. The Center, under the direction of Percy Tannenbaum, has operated on three broad fronts: (a) staff projects initiated by the MCRC; (b) theses and dissertations conducted by stu-

dents, and (c) joint projects and advice and consultation by MCRC staff members with members of various University departments.

#### IN THE CLINICS

A three-week summer workshop in speech therapy was conducted by Kenneth Dimmick for public school teachers at the University of Arizona.

The University of Florida Speech and Hearing Clinic, under the direction of McKenzie Buck, operated a special summer program for communicative disorders. This program, jointly sponsored by the North Central Florida Society for Crippled Children, included special workshop programs for parents.

A Workshop on Hearing and Its Problems was conducted June 12 to 15 at Northwestern University. It was sponsored by the Hearing Aid Industry Conference and the University and was attended by approximately sixty-five hearing aid dealers from all parts of the United States. The purpose of the workshop was to present a variety of topics on hearing and its problems so that those hearing aid dealers attending might gain greater insight into the problems of the hearing impaired. Similar workshops will be held this summer and early fall at the University of Pittsburgh and at Stanford University.

The Conference of Executives of American Schools for the Deaf, the oldest organization concerned with the education of the deaf in America, met at Northwestern University in April. The program was provided by the Department of Communicative Disorders and the Office of Vocational Rehabilitation. The Conference voted to certify the training program for teachers of the deaf which is conducted by the Department of Communicative Disorders.

A series of grants from the United Cerebral Palsy Foundation of Greater Lafayette has provided funds for the Purdue University Speech and Hearing Clinic to purchase special equipment for physical and occupational therapy programs. These grants provide part of the salaries for Miss Avril Crabtree, Occupational Therapist from Northern England, and for Miss Marlis Eberlein, Physical Therapist from Germany.

A Summer Workshop for Classroom Teachers and School Nurses was again conducted at Purdue, under the direction of Dr. Betty Ann Wil-

son. Graduate or undergraduate credit was earned during the three successive weekly units of training in speech and hearing problems in observing remedial work with over 100 children.

Miss Mildred Groht, widely known educator and teacher of the deaf, taught a special course, "Language for the Deaf," at the University of Washington summer session. The Speech and Hearing Clinic worked in cooperation with the Child Hearing League of Seattle to present a special summer quarter program for the deaf. Mr. Don Thomas of the Seattle Public Schools was clinical supervisor.

#### PROMOTIONS

George F. Henigan, Jr., The George Washington University, to Professor.

Douglas Ehninger, University of Florida, to Professor (Rhetoric).

L. L. Zimmerman, University of Florida, to Associate Professor (Theatre).

Paul Moore, Northwestern University, to Professor of Voice Pathology.

Laura L. Lee, Northwestern University, to Assistant Professor of Speech Correction.

John R. Foxen and Darrell H. Gooch, DePauw University, to Associate Professor.

Sam Smiley, Evansville College, to Associate Professor.

Grover C. Niemeyer, University of Maryland, to Associate Professor.

E Thomas Starcher, University of Maryland, to Assistant Professor.

Donald Olson, University of Nebraska, to Associate Professor.

Alice L. Wallace, Oregon State University, to Assistant Professor.

Glenn Starlin, University of Oregon, to Professor.

John R. Shepherd, University of Oregon, to Associate Professor.

Thomas B. Abbott and Chloe Armstrong, Baylor University, to Professor.

#### FACULTY ADDITIONS AND APPOINTMENTS

*At Auburn University:* Richard Rea, debate coach; Miss Ann Kirby, radio and television.

*At the University of Arizona:* Jack H. Howe, associate professor and director of debate; Gene England, assistant professor in correction; Henry Schmitz, instructor in hearing.

*At the University of Connecticut:* John Hal-

lauer, assistant professor in theatre; Patton Lockwood, instructor in theatre; John Vlandis, instructor and director of forensics; Phyllis Lewis, instructor in speech pathology and assistant in the program at Hartford Hospital.

*At the George Washington University:* Calvin W. Pettit, assistant dean of Columbian College.

*At the University of Florida:* August W. Staub, assistant professor in theatre; Ralph R. Levenegger, assistant professor in audiology.

*At the University of Georgia:* Gerald Kahan, Richard Weinman, and Anthony Collins.

*At Northwestern University:* Samuel C. Ball, instructor in dramatic production (scene design); Inge Schmidt, instructor in dramatic production (costuming); Kenneth L. Brown, instructor in speech education.

*At Louisiana State University:* John H. Pennybacker, instructor in speech (television).

*At Southeastern Louisiana State College:* Jerry Tarver.

*At Louisiana College (Pineville):* Charles Parker.

*At David Lipscomb College:* Jerry Henderson.

*At Georgia State College (Collegeboro):* Esther Kling.

*At the University of Maryland:* At College Park—Allan Schramm, Sharon Retter, Henry Cussler, James Morrow, Connie Cornell. In the Overseas Program—Lauren Ekroth, Robert Kully, Loren Reid (Europe); James Winter (Far East); Randall Buchanan (Atlantic Division).

*At the University of Michigan:* Andrew E. Doe, instructor in speech; Martin C. Schultz, assistant professor of speech; Alfred W. Storey, assistant professor of speech and supervisor of lectures and conferences.

*At Western Michigan University:* Vlada Dimac, designer and theater technician; Ronald Denison, instructor in speech.

*At St. Cloud State College (Minnesota):* Richard McDermott, assistant professor in speech therapy; Keith Michael, assistant professor in theatre; Dr. Charles L. Balcer, associate dean of academic administration.

*At the University of Missouri:* Donald G. Williamson, assistant professor (OVR) in audiology and speech pathology.

*At Delta State College (Mississippi):* Thomas Tedford, head of department of speech.

*At the University of Nebraska:* Neil McArthur, instructor in speech and speech education.

*At State University Teachers College, Oneonta, New York:* George A. Test, Stanley E.

Weisberger, Muriel A. Kellerhouse, Harry Bloom, Evelyn D. Duncan.

*At the University of North Dakota:* Donald W. McCaffrey, assistant professor and acting director of theatre; Robert R. Kunkel, instructor and director of debate.

*At Denison University:* William R. Dresser, in charge of debating.

*At Kent State University:* Philip A. Macomber, assistant professor of speech (broadcasting); Barton R. Derby, chief electronics communications engineer; Donald J. Baker, instructor in speech pathology and audiology and supervisor of research.

*At Ohio University:* Brooks Sanders, assistant professor of radio-TV; Elizabeth Goulding, instructor in theatre and speech; Ronald Werner, instructor and coach of men's varsity debate.

*At the University of Pittsburgh:* Ralph Gilmore Allen, assistant professor.

*At South Dakota State College:* Wayne Hoogestraat, assistant professor of speech and assistant director of forensics; Robert Litke, instructor in speech.

*At Furman University:* Martin M. Lepistro, technical director of theater.

*At Southwest Texas State College:* Harold Tedford.

*At the University of Washington:* Robert M. Post, instructor in speech; Karl W. Cavanaugh, instructor in speech.

*At the University of Wisconsin—Milwaukee:* Goodwin L. Berquist, assistant professor of speech and director of forensics; Elmer J. Dennis, Jr., assistant professor of speech and technical theater director.

*At the University of Colorado:* Robert Backus, instructor in speech.

#### IN MEMORIAM

Miss Margaret Cave McClellan, assistant professor of speech at the University of Florida for thirteen years, died on Wednesday, August 3, following an extended illness.

Prior to coming to the University of Florida, where she regularly offered courses in speech correction, speech in the elementary school, and speech fundamentals, Miss McClellan taught in the public schools of Jacksonville and served as a speech correctionist in Duval County, Florida. During the academic years 1956-57 and 1957-58 she was assistant professor of speech at Madison College, Harrisonburg, Virginia.

Miss McClellan was a member of Phi Kappa Phi, Zeta Phi Eta, Delta Kappa Gamma, the Florida Education Association, the Southern Speech Association, the Speech Association of America, and the American Speech and Hearing Association. Her masters degree was from Florida.

Affectionately remembered by all of her students, and especially by those who did their practice teaching under her supervision, Miss McClellan's passing leaves an irreparable gap in the department in which she served and the community in which she lived.

### PERSONALS

*From Auburn University:* The Departmental Committee headed by Dr. William S. Smith charged with writing a textbook for the beginning Public Speaking course, has now had its book (*Method and Means of Public Speaking*) published by the University press.

*From the University of Florida:* Ronald Jerrit will assume the position of Technical Director in the University Theatre in the absence of John W. Kirk, who will be on leave. . . . Professor H. P. Constans resigned his duties as Chairman of the Department on August 31. He will continue as Professor of Public Address and advisor for graduate programs. Roy E. Tew has been appointed acting chairman.

*From the University of Georgia:* Gerald Kahan was guest professor and director at the University of Colorado this summer. . . . During this past year various faculty members, including Leighton M. Ballew and Arthur Fear, have worked with some twenty to thirty conferences devoted to "Communications in Business and Industry."

*From Northwestern University:* Walter B. Scott, Jr., spent the past year on a Fulbright teaching grant at Toulouse and Nancy, France. . . . Jack C. Ellis spent the past year as a visiting faculty member at UCLA. . . . Donley F. Feddersen is on leave this year to serve as director of programming for the National Education TV and Radio Center in New York. . . . Martin J. Maloney is on leave to be visiting associate professor of speech at Stanford University. . . . Frank Nelson has been named Secretary of the Interstate Oratorical Association and will conduct their annual contests at Northwestern. . . . Rita Criste is one of the sixteen teachers chosen to produce courses

for the Midwest Program on Airborne Television Instruction.

*From Rockford College:* Mildred F. Berry chaired a special sectional meeting on speech and hearing problems at the Eighth World Congress of the International Society for the Welfare of Cripples, in New York, August 28 to September 2. . . . Atwood Hudson attended the Danforth Seminar on Value in College Teaching at Michigan State University this past summer. She also presented a paper at the Fifth International Congress of Gerontology in San Francisco.

*From Louisiana State University:* Claude L. Shaver has been granted a visiting professorship of English as a foreign language in Hong Kong under the Smith-Mundt Act. . . . With the close of the second semester of 1959-60, Giles W. Gray retired from active teaching. He had served at LSU for twenty-eight years. On March 18, a dinner was held in his honor at the Faculty Club, which about 125 of his friends attended. Dr. Gordon Peterson, of the University of Michigan, gave the main address. Also a part of this ceremony was a symposium discussing "Trends in Speech Education." Participating were Dr. Donald Streeter, University of Houston, Dr. Lucia Morgan, University of North Carolina, and Dr. Edna West, Northwestern Louisiana State College. . . . Two sessions of the annual High School Leadership Conference in Speech at LSU were under the direction of Clinton W. Bradford. Over 120 high school students participated in the two sessions. . . . Owen M. Peterson has been granted a sabbatical leave for the first semester; he will spend his time doing research at the British Museum in London.

*From the University of Missouri:* Charlotte G. Wells was visiting professor of speech for the University of Oregon's summer session in Portland. . . . Loren Reid, with his family, is spending a year abroad teaching on the University of Maryland Overseas Program. He will also continue his research in eighteenth century British public address.

*From State University Teachers College, Oneonta, New York:* Beryl Meek has retired from teaching in the Department of English, Speech and Drama. . . . Gilbert A. Schaye has resigned his position in the department.

*From Utica College of Syracuse University:* Willard Marsh, retired professor of speech at Hamilton College, has accepted a position at Utica and will teach one course in the day division and one in the Continuing Education

(evening) Division. . . . Ralph N. Schmidt was elected secretary of the Oneida County Republican Committee.

*From the University of North Dakota:* Henry G. Lee, Director of Theatre, will be on leave of absence this year for graduate study at Tulane University.

*From Denison University:* Paul R. Ried has left Denison and joined the Missouri State College faculty at Warrensburg.

*From Kent State University:* Earle E. Curtis visited the American Shakespeare Festival and Academy at Stratford, Connecticut, this past summer. He was enrolled in the Academy as a special student, which gave him the privilege of attending classes, studying the operation of the theatre, and observing rehearsal procedures.

*From Ohio University:* Paul D. Brandes was guest speaker at the Mississippi Speech Association meeting at Jackson, Mississippi. He spoke on "When Is a Speech?" He and Lloyd Watkins presented preliminary reports on their research project in French oratory before the Southern States Speech Association Convention.

*From Oregon State University:* D. Palmer Young has returned from a term's sabbatical leave which was spent visiting college and civic theaters in thirty states, the District of Columbia, and two provinces of Canada. . . . David H. Grover is taking up his teaching role again after a year's graduate study at the University of Oregon. . . . Cleon V. Bennett spent the summer teaching and serving as technical director at the University of British Columbia. . . . John M. Watkins has left the department for further graduate study at Montana State University, following a summer tour of Europe.

*From the University of Oregon:* J. David Lewis has returned to the staff as an instructor in speech and as television producer-director. He spent last year in advanced study at Michigan State University on a Fund for Adult Education fellowship. . . . Herman Cohen was a summer staff member in the Management Development Program at the University. The students were fifty administrators of the U. S. Employment Service and the state employment services of Oregon, Washington, Idaho, and Alaska.

*From the University of Pittsburgh:* John Ulrich was the narrator in WQED's two-hour telecast of Pitt's June Commencement. . . . George Shames and Jack Matthews presented a paper on "The Relationships among Nasal Voice Quality, Speech Intelligibility, and Articulation" at the Association for Cleft Palate

Rehabilitation in May. . . . Leo G. Doerfler spoke on "Relationship between Hearing Loss and Actual Social-Psychological-Vocational Disability" at Baylor University in May, and on "Hearing Conservation in Industry" before the regional meeting of the American Industrial Hygiene Association in Houston. . . . Mr. Doerfler was chairman of the Section on Noise of the American Industry, Hygiene Association at Rochester in April, and Work Group Chairman at the National Conference on Identification Audiometry in Baltimore in May. . . . William S. Tacey spoke on "Oral Communication in Industry" and "The Leader and the Group" at Penn State's General Extension Management Workshop in June. . . . Betty Jane McWilliams has been elected Secretary-Treasurer of the American Association of Cleft Palate Rehabilitation; Mr. Doerfler, chairman of the American Board of Examiners in Speech Pathology and Audiology; and Mr. Tacey, president of the newly organized Council of State and Regional Conferences, AAUP. . . . William Tacey, editor of *Today's Speech*, the publication of the Speech Association of the Eastern States, writes that his periodical "needs more expertly-written articles on various phases of speech." He says, "We aim, both in content and style, for pieces that will appeal to the laymen."

*From Baylor University:* Glenn R. Capp visited various Schools of Communication and Departments of Speech during the second term of the summer session, including the University of Denver, the University of Colorado, the State University of Iowa, Michigan State University, and Southern Illinois University. Baylor is considering establishing a multi-million dollar school of communication. . . . Lola Walker was a delegate to the Republican State Convention; she is first vice president of the Texas Federation of Republican Women's Clubs. . . . Dr. Walker's dissertation on the speaking of Carrie Chapman Catt has been placed in the Carrie Chapman Catt collection in the Library of Congress. . . . Baylor University is participating in the foreign books project of the SAA. A box of volumes was mailed in June and another in July. . . . Chloe Armstrong taught at Wayne State University during the summer session; she has returned to Baylor this fall after a year's leave of absence.

*From Southwest Texas State College:* Willard Booth has been awarded a Danforth Grant to study at Southern California University. . . .

Suzanne Pullon is studying at the University of Michigan.

*From Madison College (Virginia):* Mary Latimer was guest artist with the Beloit College Court Theatre, Beloit, Wisconsin, this past summer. She appeared in leading roles including the production of *The Fling* which was the world premiere of a new comedy by Ronald E. Mitchell of the University of Wisconsin. It was written especially for arena staging.

*From the University of Washington:* During the fall quarter Professor Albert L. Franzke is in Europe studying the internal functioning of labor unions in Western Germany and the role of organized labor in the German economy. . . . Dominic LaRusso spent the summer of 1960 in Europe; his chief area of interest and research is medieval rhetoric. . . . Thomas Nilson has been designated editor-elect of *Western Speech*. . . . Thomas Scheidel has joined the staff of the Department of Speech at Cornell University. . . . Wilma H. Grimes served as program director and coordinator for a series of readings, "Omnibus of Northwest Fiction," at the University. It featured the writings of Northwest prose artists.

*From the University of Colorado:* Thorrel B. Fest is the current vice president of the National Society for the Study of Communication and as such he was responsible for the Summer Conference at Elkhart, Wisconsin, September 2 to 4. He is in charge also of the NSSC convention program at St. Louis in December. . . . In September Mr Fest assumed office as President of the University of Colorado chapter of the AAUP. . . . Milton Valentine and Mr. Fest are recipients of a grant from the University's Council on Research and Creative Work to study the nature of communication activities in which a teacher engages to function most effectively and to study ways in which analysis and training leading to the development of effective communication may be accomplished. . . . During the University of Colorado Forensic Festival, November 11 to 12, the Department of Speech and Theatre and the University Library cooperated in displays commemorating the sesquicentennial of the printing of John Quincy Adams's *Lectures on Rhetoric and Oratory* and the centennial of the death of Chauncey Alled Goodrich. Robley Rhine was in charge of the preparation of the displays.

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Dr. Donald W. Riley, Associate Professor in The Department of Speech, The Ohio State University, has been a member of the University faculty since 1931. A native of Hamilton, Ohio Dr. Riley received the Bachelor's degree from Miami University in 1928, and both the Master's and the Ph.D. degrees from Ohio State in 1930 and 1944, respectively, including study in broadcasting at the Universities of Wisconsin and Iowa.

At Ohio State, Dr. Riley served as Instructor until 1944, and as Assistant Professor until 1957, when he was advanced to his present position. He has been a visiting professor for five quarters at Mexico City College, Mexico, D.F., guest lecturer at the Margaret Shedd Writing Center in Mexico City, and visiting professor at St. Mary of the Springs, Bexley, Ohio. He has traveled extensively in Mexico, having lived in that country for periods totaling more than two years; and has traveled in other Central American countries and Europe.

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